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120 Claremont Avenue

New York 27, N. Y.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Telephone CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK NOVEMBER 15, 1947 No. 3160

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Investigating Hollywood

At a moment when Hollywood is occupying an unusual position in the national spotlight, the question might be revived as to whether this hectic and in many ways remarkable industrial capital is "doing right" to its creative workers.

Some recent commentators have tended to find the film capital mostly interested in gadgets rather than sincere creative achievement. It is, they aver, preoccupied with catching the last blushing nuances in its new color processes, the final brilliance of super-orchestration in its sound effects, the utmost clarity in its lighting and photographic images. The content of its epics is, otherwise, avowedly dictated by what will draw people to box-offices.

• • •

As concerns music, though there have been some rather rancid pottages produced in its tonal kitchens, where rigid domination of the time element, and consequent cutting, are fatal to any real melodic development, it does not absolutely follow that the situation is wholly inimical to real art. The paraphernalia exists, in fact, for a remarkable development. Perhaps what has been lacking at times are composers of enough resource and inspiration to produce gems of sound even under somewhat discouraging conditions. One has, for example, no hesitancy is feeling that Mozart probably would have done pretty well even at MGM.

• • •

Apropos is the following dictum contained in a thoughtful and analytic article on Music and the Feature Films, by Frederick W. Sternfeld, in the Musical Quarterly (New York) for October:

"After all, it is only by a thorough awareness of the medium for which they are writing that dramatic composers of any school or century have survived. If those of today are to succeed in making movie music a vehicle that will establish their language as an idiom communicated to and understood by millions, their mastery of tones will have to be paired with the soundness and flexibility that practical considerations make imperative. The commissions of Hollywood resemble in their plenty the conditions that brought forth the incredible abundance of 18-century opera. The advantages of both systems are manifest, for the continuous box-office demand for novel entertainment provides a sound social basis for the composer who can write and live in and for his time. We must be grateful for a functional framework that offers the industry the opportunities of Maecenas and the musician a challenge he cannot ignore."

The writer of this article analyzes with considerable detail (using many excerpts of the actual score) some of the more important moments in the music for The Best Years of Our Lives, composed by Hugo Friedhofer, a picture which won nine Academy awards. Whether one agrees with all his conclusions, it is clear that the medium which he is considering is a subtle one and offers vast opportunities for composers of enough sensitivity and acumen.

• • •

Rather than fulminate against conditions which are not ideal—a process which is much easier than really doing something to adapt oneself to them—the American composer should prepare himself for the conquering of such obstacles by the use of his own good initiative and resourcefulness. We need better-trained and more gifted creators in this field as well as more appreciative and discerning studio executives.

HOLLYWOOD GUESTS

at party given by A. Atwater Kent honoring singers of the visiting San Francisco Opera Company included, left to right, L. E. Behymer, concert manager; Dorothy Kirsten, soprano, and Salvatore Baccaloni, buffo bass, both of the Metropolitan, who sang in the season, and Nelson Eddy, baritone and film actor. (Photo by Otto Rothschild.)

Geneva Contest—1947

Returns are in from the Third Geneva Musical Contest, the highest prizes being as follows:

Clarinet, first prize, Henri Druart, Paris, second, Raffaele Masella, Montreal; trumpet, two second prizes, André Marchal, Brussels, and Lauri Ojala, Helsinki; violin (women), second prize, Jeanne Martzy, Geneva; violin (men), no prizes, but medals to Dino Asciolla, Rome, Sydney Humphreys, London, Can., and Arthur Garami, Hungary; voice (women), first prize, Victoria de Los Angeles, Barcelona; two second prizes, Maria Berei, Budapest, and Marie-Jeanne de Kolowrat, Vienna; voice (men), two second prizes, Harald Fröglhöf, Vienna, and Georges Adamczewski, Warsaw; piano (women), second prize, Marie-Madeleine Petit, France; piano (men), first prize, Paolo Spagnolo, Naples; and three second prizes, Gilbert Schuchter, Salzburg, Sergio Fiorentino, Naples, Ervin Laszlo, Budapest.

There were in addition a large number of medal-winners, among them Jean Casadesus, of the United States, in piano. The *concours* ended with a gala concert given on Oct. 5 at the Victoria Hall in Geneva by the Orchestre de la Suisse-Romande, under Carl Schuricht's baton, at which the soloists were Mlle. de Los Angeles, Mme. Martzy, MM. Druart, Marchal, Pröglhöf and Spagnolo. The concert was sent out by radio to several European concerts, by television—a new angle—by NBC to America, and a sound picture was taken by the Ciné-journal of Switzerland. The total value of the prizes amounted to 7,750 Swiss francs (about $1,937.50).

ON THE COVER

Herbert Janssen, leading baritone of the Metropolitan Opera, internationally known for his portrayals of heroic roles, is shown as Wotan in Die Walküre in a photo taken on stage at the Teatro Colon. He recently returned from Buenos Aires where he sang in the complete Ring cycle given three times with Erich Kleiber conducting and Otto Erhardt as stage director. This season Mr. Janssen will extend his large repertoire when he is heard as Orestes in three presentations of Strauss' Elektra scheduled for Chicago under Artur Rodzinski. He will also be heard as Kurwenal in the Chicago Tristan and Isolde.

Opening week at the Metropolitan presents Janssen in one of his most highly regarded roles —Wolfram in Tannhäuser. He will later sing Hans Sachs in the first Meistersinger. The baritone is currently recording some of his major roles and fulfilling concert and oratorio engagements, in which his eminence matches that of his operatic achievements.

Vol. CXXXVI, No. 7 Whole No. 3160

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Sixty-Eighth Year November 15, 1947

THE MUSICAL PARADE: By the Staff

BOY MEETS GIRL.
Patricia Travers, violinist, who gives her second recital at Carnegie Hall on Dec. 16, accompanies Mel Torme, popular "crooner," as he runs through the score he wrote for the new musical show Break It Up, opening on Broadway in early January.

Recent forest fires in New England engulfed quite a bit of property. One story concerns Robert Reagan, husband of Eileen Farrell, soprano, who left N. Y. on Oct. 19 with other deer-hunting enthusiasts by train and motor-boat for Buckhorn Camp in Maine. While there, they learned of the fire's approach through a battery radio set, but their guide, Jasper Haynes, had left them temporarily and they couldn't risk a trip back by motor-boat. Haynes finally managed to land his Piper Cub plane near the camp and, with the prize of one deer strapped to one of the pontoons, the party at last took off for the railroad station at Norcross. (P. S.—All's well that ends well.)

• • •

Showing that persistence usually wins, the Chilean Minister in Ankara, Señor Manuel Garretson, recently tried to reach Claudio Arrau, pianist, who—being a great traveller—eluded at least four messages addressed to him urging him to come and play in Istanbul. They all have converged on Mr. Arrau at his home in Long Island, and he will now try to include Turkey, along with Palestine, in his European tour scheduled for October and November, 1948. . . . Stravinsky's new popular song, Summer Moon, adapted from a melody in his Fire Bird, was sung by Jennie Tourel at her Lansing, Mich., recital on Nov. 3. The tune in question is the famous Berceuse, which Miss Tourel considers "practically a Russian folksong." . . . Adela Prentiss Hughes, one of the chief movers in the founding of the Cleveland Orchestra back in 1915, has written a book, Music Is My Life, which has arrived on the stands. . . .

Grace Moore memorabilia on exhibit at Museum of the City of N. Y., until next April, including costumes, posters, photographs, programs, medals and citations. . . .

Funeral services for Edward Ziegler, late assistant general manager of the "Met," held at St. Bartholomew's, attracted a large coterie of music folk. A fine gentleman who will be missed. . . .

• • •

Mayor William O'Dwyer of N. Y. had a Strad violin from the Wurlitzer Collection "entrusted to him for safekeeping" recently. Presentation marked opening of a drive for 2,000 members of the Brooklyn Orchestral Ass'n, and presentation was made at City Hall by Gladys Swarthout and Robert Merrill. The Mayor took no chances, had the violin put in a safe. It will be used at the first concert of the organization, expected to be given next Spring. . . .

• • •

TONAL TATTLING.—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be guest of honor at annual dinner given by The Bohemians for benefit of the Musicians Foundation, in ballroom of the Waldorf, Sunday evening, Dec. 21. . . .

Aksel Schiötz, the noted Danish tenor, and Lorri Lail, Swedish contralto, are to be introduced to this country next season by Charles L. Wagner. . . . Among those Europe-bound, reports Travel Agent Fugazy of N. Y., are Ramon Vinay, Fortune Gallo, Ann Kullmer, and Vivian della Chiesa. . . . As for Paul Bowles, composer and writer, he is now in Africa pursuing big game with That Certain Glint in the eye. . . .

Coolidge Foundation Medal of the Elizabeth Sprague Coolidge Foundation for "eminent services to chamber music" has been presented to Luther Marchant, dean of music, Mills College, Cal., and Louis Speyer, of the Boston Symphony Orchestra. . . . Mr. and Mrs. Oscar Hammerstein 2nd, having launched the musical play Allegro safely, are on a tour of Scandinavia and England. . . .

• • •

NOTES FROM FRANCE: On the recent 50th anniversary of the premiere of L'Apprenti-Sorcier by Paul Dukas, a commemorative plaque was placed on the house in which the composer lived in the Rue Coquillère, Paris. . . . The tenth anniversary of Albert Roussel's passing was also marked by the Orchestra of the Pupils of the Conservatoire under Charles Muench. . . . For the first time since the war there was a series of summer musical performances at the open-air theatre in Orange, France, including Gluck's Iphigénie en Tauride, Lalo's Le Roi d'Ys, Beethoven's Pastoral and Ninth Symphonies, with the Orchestra of Marseilles. . . .

• • •

A silver bust of Enrico Caruso was donated by his widow, Mrs. Dorothy Caruso, to the "Met," where it will have a place in the foyer. Given through the Opera Guild, the head is the work of the Italian sculptor Cifariello, and was presented by him to the great tenor about the year 1910. . . .

Great to-do about the New York debut of the French *chanteuse* Edith Piaf, whose passionate ballads won admiration among the G.I.'s on their visits to Paris. She recently opened at a Manhattan theatre with an assorted French company of singers, dancers, *et al.* . . .

CELEBRATION
of the publication of the Columbia Book of Musical Masterworks. Virginia Morley and Livingston Gearhart, duo-pianists, with Goddard Lieberson, of Columbia Records, at the party that marked the occasion.

• • •

The United Nations Festivals, under auspices of World Festivals for Friendship, have some ambitious plans to promote world amity . . . and, in fact, opened a series of concerts in N. Y. on Nov. 5 with a program of Asiatic orchestral and solo works. . . .

• • •

Honors for quantitative guest-conducting in the U. S. this season seem to be virtually tied between Charles Muench and Georges Enesco—though Larry Bernstein seems to bob up in the most unexpected places between Perth and Philadelphia. . . .

The Free Library of Philadelphia announces the appointment of Arthur Cohn as Head of the Music Department. Mr. Cohn, a composer, conductor and writer, has been Head of The Edwin A. Fleisher Music Collection at the Library since 1943. . . .

Melville Clark, Syracuse, N. Y., one of the founders of the Symphony Orchestra in that city, is a collector of antique music boxes, especially the type showing rare marquetry designs. . . .

• • •

A Melba story is retailed by Ian Bevan, writing in the Sydney Morning Herald. It seems he went out to see the desolate little town in Australia where the diva lived in her youth for a very brief period with her young husband, the dashing Charles Armstrong, son of a baronet, but then managing a sugar mill. Bevan interviewed a venerable inhabitant, who said about the famous soprano's appearances in the tiny church choir:

"I remember she was quite a good hand at singing."

• • •

Apropos of the Mendelssohn centenary, here's another anecdote:

After one of the composer's ten visits to England he set out with Moscheles and a Mr. Choley in a mail coach for Dover on the return to Leipzig. (That was before the days of boat trains).

Loud snores came from a fourth traveller in the coach, sound asleep. "What shall we do with him when he wakes up?" someone asked. "Kill him: that's the only way," was the jocular answer.

At that moment the sleeper stirred and Moscheles sought to turn aside his attention by breaking in with the following irrelevant words in English: "And afterwards she said she never would have that man for her husband"—a sentence which from that moment became a proverb among the party.

• • •

Showing to what lengths the housing shortage has come in the metropolis, an adv. recently appeared in a N. Y. paper under "Apts. Wanted" which read: "Two orchestra seats, Thursday nights, entire season 1947-48, Metropolitan Opera, to anyone who will find me 7-rm. apt." It *would* be a little hard for the couple who had to spend the rest of the winter camping in XXX48 and 50-J of our opera temple! So embarrassing, we mean, for the cleaners. . . .

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PAGE, THAT "NEW LOOK" . . .
(Women Recitalists, Please Note!)
(Apologies to Burns)

O wad some power the giftie gie us
To see oursels as ithers see us.
'Twould from many a bow an' bangle free us,
While listeners would gie thanks to *deus!*

METROPOLITAN OPENING—

... Masked Ball Is the Opera, with Ilitsch as New Amelia and Antonicelli in Podium Bow

By HENRY W. LEVINGER

For the 63rd time, the opening of the Metropolitan Opera season took place on November 10 with all the usual brilliancy and bustle which for many years has been axiomatic for the occasion. Again the social and musical *élite* of the city gathered in gala evening attire in the stalls and boxes (not to forget the crowd at Sherry's buffet in the intermissions). The sparkling of the diamonds in necklaces and tiaras provided the visual accompaniment to the scintillating music emanating from the stage and orchestra where Verdi's A Masked Ball was revived.

But all this social glitter and splendor seemed to take second place, at least in the opinion of this reporter, compared with a fact which gains more importance if one thinks of the significance of this evening. In the two leading male roles we heard Jan Peerce as Riccardo and Leonard Warren as Renato, both singers of much repute, of great gifts and vocal riches. Both are native Americans, trained in America and making their whole career in this country. So is Margaret Harshaw, who sang Ulrica.

Largely American Cast

If there were any necessity to prove the complete change of the stiuation which prevails in comparison to certain former years, this fact would afford the most conclusive evidence. In brief, this country has come into its own and has made itself independent of the old Continent. Many European cities are clamoring to receive artists of American origin as their honored guests.

The Metropolitan Opera is foremost among the great traditional operatic institutions in the world nowadays, and its opening has become an *American* event so far as the great part of the singers is concerned. This fact alone justifies jubilation and satisfaction and all the array of splendor and pomp. New York is celebrating not only the opening of a season, but the coming of age of the American artist. Credit must go to Edward Johnson, the General Manager of the Opera, and his advisers who have made this happy event come true.

New Conductor Bows

This was the third time that Un Ballo In Maschera has served as an opening work. The previous occasions were in 1916 and 1940, when the present scenic production was designed.

The performance had its good points. In the tasteful settings Herbert Graf had staged a colorful spectacle. The chorus under Kurt Adler sang with musicality.

The musical director of the performance was Giuseppe Antonicelli, the distinguished Italian conductor, who joined the company this season after having been for eight years the artistic director and conductor for the opera in Trieste. His interpretation of the work had authority and was well balanced in the building of the dramatic climaxes.

Daniza Ilitsch, who had impressed as Leonora in Trovatore last season, was a new Amelia. Her beautiful soprano, especially expressive when the voice was steadiest, gave impressiveness and tonal beauty in much of her effort, which also was histrionically alive. Jan Peerce as Riccardo and Leonard Warren as Renato repeated their well known and excellent impersonations of these roles, and each won an ovation. As Ulrica, Margaret Harshaw impressed with warm vocal color and dramatic feeling. Others in the cast were Pierette Alarie, as a vivacious Oscar; John Baker as Silvano; Nicola Moscona as Samuel; Lorenzo Alvary as Tom Leslie Chabay (who sang the Judge for the first time) an;d Lodovico Oliviero, as a servant of Amelia.

Debuts Scheduled

Other features announced for the first week were Licia Albanese's first Manon at the Metropolitan and Elen Dosia's debut with the company in the title role of Tosca. The schedule follows:

Wednesday—Massenet's Manon with Miss Albanese, Raoul Jobin and Martial Singher.

Thursday—Wagner's Tannhaeuser with Astrid Varnay, Blanche Thebom, Torsten Ralf and Herbert Janssen.

Friday—Mozart's The Magic Flute with Nadine Conner, Mimi Benzell, Lillian Raymondi, Charles Kullman, John Brownlee and Ezio Pinza.

Saturday, matinee—Puccini's Tosca with Miss Dosia, Mr. Peerce and Lawrence Tibbett.

DANIZA ILITSCH AS AMELIA

Saturday—Rossini's Il Barbiere Di Siviglia, with Patrice Munsel, Robert Merrill, Felix Knight and Salvatore Baccaloni.

DON GIOVANNI COMES TO THE CITY CENTER

DON GIOVANNI and ZERLINA as portrayed in the City Center production of Mozart's opera by James Pease and Virginia Haskins. (Photo by Fred Fehl.)

The first performance of Mozart's Don Giovanni by the New York City Opera Company at the City Center on Oct. 23 was a feather in the cap of this progressive and imaginative organization. The reading in many respects reflected credit on the musical director, Laszlo Halasz, who was also the conductor of the performance. This was true even if some details of the presentation were not completely satisfactory.

Salome and Ariadne do not present half the difficulties of stylistic interpretation that beset Mozart's masterpiece. There can be no doubt that behind the whole effort there was a genuine and powerful determination to achieve the best possible results. If these were not always completely attained, possibly the limitations imposed on a production at the Center by the nature of the stage, and the relative youth and inexperiences of the singers were partly to blame—although in other respects the freshness and spirit of the interpreters was a vital asset.

One can hardly take too great exception to the fact that, in this production, the action was transposed to the Rococo period, nor to the rather original bit of pantomime which opened the evening while the overture was still going on. These things were certainly not traditional, nor perhaps was the use of rather similar settings (behind a permanent false proscenium), for both indoor and outdoor scenes. What was most lacking, however, was a complete grasp of the stylistic requirements in some of the utterances of the singers and in formal mastery of the Mozartian line. Though everyone tried to do his best, it was not always sufficient to overcome all the pitfalls of this difficult score.

Some Characterizations

James Pease in the title role had learned this most difficult part in a rather short time. There was much to commend in his portrayal, but he did not always seem to grasp all the facets of Mozart's haughty, noble libertine. He will probably grow more familiar with its problems when he has sung the part more frequently.

Norman Cordon as Leporello showed more sense of content and style, but his tall stature made it difficult for him to impersonate convincingly the boisterous and rather fatuous serving man, despite his fine, sonorous voice.

Brenda Lewis and Ellen Faull, as Donna Elvira and Donna Anna, respectively (the latter a debut with the company), were creditable. But the tremendous vocal difficulties of their parts were not always successfully overcome. A certain unsteadiness in vocal production may have been due to natural nervousness.

Virginia Haskins' Zerlina had its charming aspects, and Edwin Dunning's Masetto was amusing. Eugene Conley contributed some fine *bel canto* singing in the Il mio tesoro air (unfortunately his other chief aria was cut out). Gean Greenwell as a personable Commandant, without, however, commanding the necessary sombre majesty in his ghostly final appearance.

H. A. Condell had designed very practical settings in which the action moved effectively under the care of the well known stage director, Theodore Komisarjevsky. The ballet was staged with taste by William Dollar. H. W. L.

Molitore Sings Herod in Salome

A second presentation of Richard Strauss's Salome was given at the City Center on Oct. 30. It provided the occasion for Edward Molitore's debut with the company as Herod. Mr. Molitore apparently is not the shouting type of tenor, but he displayed an evenly produced voice of virility, well regulated and amply sufficient to cope in an intelligent and successful manner with the difficulties of the role. Dramatically, he offered a well routined picture of the weak and vicious tetrarch and this fitted comfortably into the pattern of a generally well balanced performance.

Brenda Lewis again gave a convincing exhibition of effective singing and intensive acting as the passionate Salome, giving to the role an interpretation of humanness, power and thrilling realism. Other major parts were again taken by Ralph Herbert, Teresa Gerson and William Horne. The orchestra under the direction of Laszlo Halasz contributed in splendid fashion to the success. L. C.

NEW YORK CONCERTS: New Artists and Works Bow

U. N. DELEGATE HEARS PHILADELPHIA ORCHESTRA.
During intermission at the Philadelphia Orchestra concert in Carnegie Hall on Oct. 7, Eugene Ormandy, conductor, discusses the program with Sir Alexander Cadogan, British U. N. delegate, and his family. L. to r., Sir Alexander, Lady Cadogan, Ormandy and Miss Gillian Cadogan. (Photo by Press Association, Inc.)

City Center

Mendelssohn Centenary Program

Leonard Bernstein and the New York City Symphony paid tribute to the Mendelssohn centennial on Oct. 20 by featuring the composer's "Reformation" Symphony and Violin Concerto with Arnold Eidus as protagonist. All hands gave splendid mountings to both the relatively unfamiliar symphony and the perennial violin score. The fresh, lovely themes and brimming melodic content of the orchestral work were fully brought out by Mr. Bernstein and his players. Mr. Eidus, when he took the tonal spotlight, played with the notable finesse that so commanded the admiration of the French and other continental publics last season. Although not large, his tone has meticulous control and fine-grained beauty. After intermission, Mr. Bernstein brought his audience performances of Copland's six satiric Statements and Gershwin's American in Paris. F. L.

Bampton in Wozzeck Excerpts

One of the highlights of the present season so far was the brilliant performance on Oct. 27, with Rose Bampton as the soprano soloist, and Leonard Bernstein directing the New York City Symphony, in three fragments of Alban Berg's opera Wozzeck. The performance was distinguished for its rare emotional expressiveness, and for Mr. Bernstein's sensitive and deeply understanding reading. Miss Bampton reached new artistic heights with her effortless singing of this difficult music, and dramatically and vocally she conveyed with impressive effect the hapless heroine of the opera.

The program opened with Mozart's Symphonie Concertante, and closed with Moussorgsky's Pictures at an Exhibition in the Ravel orchestration. Mr. Bernstein was assisted admirably by Stanley Weiner, the orchestra's new concertmaster, and Walter Trampler, first viola, as soloists. The double solo was played smoothly with sincerity and excellent musicianship. W. A. T.

Carnegie Hall

Khachatourian Novelty by Philharmonic

A feature of the Philharmonic Concert under Leopold Stokowski on Oct. 16 was Tchaikovsky's Fifth Symphony, given a compelling interpretation of much sonority, dramatic impact and imaginative grandeur. If this composer is sometimes "old hat," it was proven conclusively that he only is so by default of his interpreters. Stokowski builds this score up like a Shakespearean dramatic scene. The audience was deeply stirred.

The concert opened with the Stokowski adaptation of Shostakovich's Prelude in E flat minor. The novelty was Khachatourian's Masquerade Suite from the music for the play of the same name by Lermontov. This is effective music, not posing any problems, brilliant musical entertainment, luscious in sound, attractive in orchestration and easy in its popular melodic texture. The performance was a triumph for conductor and orchestra. The concert ended with Stokowski's "Symphonic Synthesis" of excerpts from Moussorgsky's Boris Godounoff. Again the skill and imagination of the leader cast its spell upon the audience, which fervently applauded conductor and orchestra. H. W. L.

Stokowski and Milstein

The Philharmonic Orchestra under Stokowski on Oct. 23 opened its program with one of Stokowski's Bach transcriptions, the Prelude in E flat minor. Again one admired the luscious string-sound which the conductor knows how to draw from the orchestra. In commemoration of the Centenary of the composer's death, Mendelssohn's "Scotch" Symphony received a romantic reading which unveiled the beauty of this ingenious composer. The concert closed with a dramatic and powerful interpretation of Tchaikovsky's symphonic poem Francesca da Rimini, in which orchestra and conductor excelled. The soloist was Nathan Milstein, who played Dvorak's much too rarely heard Concerto for Violin and Orchestra in A minor to perfection, with his impeccable technic and sensitive musicianship receiving an ovation from the delighted audience.

H. W. L.

Marion Bauer Work Premiered

The same program was repeated on Oct. 25 and 26. The former event marked the beginning of the series of Popular (Students') Concerts. In addition to the Bach Prelude and Mendelssohn's Symphony two contemporary works were on the program: Copland's Prairie Night and Celebration from the ballet suite Billy the Kid, two short excerpts effective even without the stage action, and Marion Bauer's Sun Splendor (first performance in New York). It was fitting that Miss Bauer, who has done so much for the promotion of American music, should get a hearing of her own work, the more so since it is an effective neo-impressionistic *oeuvre* of merits. She took a bow from the stage, receiving the cordial acclaim of the sold-out house. The concert closed with excerpts from Boris Godounoff by Moussorgsky in Stokowski's colorful adaptation. H. W. L.

Monteux Offers Pijper Symphony

Pierre Monteux, who conducted the Philadelphia Orchestra as guest on Oct. 28, is one of the finest conductors of our time, and the Philadelphia Orchestra ranks among the finest ensembles. Therefore the cooperation of the two was bound to make for one of the most distinguished musical events of the season.

Beethoven's Seventh Symphony had an inevitable grandeur of conception especially in the corner movements. The Allegretto, we felt, was too slowly paced, but in the over-all-conception served as effective contrast.

Willem Pijper's Third Symphony was the next item on the program. The composer died last March, at the age of 51, and the performance of the score (dedicated to Monteux) was a commemorative gesture. Though in construction the work of a first rate craftsman, the 20-year-old modernistic symphony is rather outdated and its success depended entirely on the devoted and masterly reading it received from Monteux and the orchestra.

Also a triumph of interpretive genius was the rendition of Chausson's Symphony in B flat major. Mr. Monteux gave the work a glowing interpretation, which showed all its colors in a sparkling light, and resulted in an uplifting performance richly applauded by a captivated audience. H. W. L.

Myra Hess with the Philharmonic

Dame Myra Hess was the soloist with the New York Philharmonic Orchestra with Leopold Stokowski conducting, on Thursday evening, Oct. 30. It was Miss Hess' first appearance with the Philharmonic in ten years, and needless to say, her playing of the Schumann Piano Concerto was the major interest of the concert. Her performance was notable for its rare and subtle musical feeling, deeply intuitive and sensitive interpretation, as well as for delightful clarity and tone color.

Leopold Stokowski's direction of the orchestra was exceptionally distinguished and impressive, particularly with the fine and sympathetic coordination he achieved with Miss Hess' performance of the Schumann Concerto. The balance of the program comprised the first performance of Eli Siegmeister's Symphony, a work of sincere folk ingredients, if rather loosely constructed; Griffes' White Peacock and excerpts from Die Walküre. W. A. T.

Feature of the Philharmonic Sunday afternoon concert of Nov. 2 was its first performance of Mozart's E flat Piano Concerto, K. 449, with Myra Hess as soloist, Stokowski leading. The score is a lovely one, written with the limpid beauty and melodic charm this composer commands at his best, and Miss Hess's mounting of it was an object lesson in taste, technic and feeling. Stokowski gave deft account of the orchestral elements. The rest of the program was a repitition of the Griffes, Siegmeister and Wagner numbers of Thursday. M. L. S.

Eidus Gives French Scores

Arnold Eidus, young American violinist who won the Thibaud-Long contest in violin last year and toured in concerts abroad as a reward, returned for a recital, Oct. 17. He has gained in assurance and stage aplomb, if his style —so well balanced, technically easy and tasteful—remains at times a trifle aloof. His recital featured two first U. S. hearings—the Sonatine of Pierre Wismer, a rather amorphous work of post-impressionism, that has its strongest section in a final rondo on a folkish theme; and the Sonata in C minor by Jean Hubeau, which has stronger profile, if not the greatest originality, and was played with zest by Mr. Eidus and Brooks Smith, at the piano. The Mozart Concerto in A major was done correctly but hardly with enkindling spirit. Some of the best effects were in the final Sarasate group (Habanera, Romanza Andaluza, and Caprice Basque). A number of encores followed. R. M. K.

Herbert Sorkin Premieres Villa-Lobos

Herbert Sorkin, violinist, gave a recital bristling wtih difficulties on Oct. 18. The contrasted program called for widely varied equipment, but Mr. Sorkin seemed competent to supply all that was needed, despite a very few faults in intonation. The Bartok Second Sonata in its two differing movements was rendered with a properly subdued brilliance. The Bach C major Sonata, No. 3, unaccompanied, was traditionally sound. The Villa-Lobos Second Sonata-Fantasia (first New York performance) proved a score full of unusual but successful effects, one of the movements particularly smooth-flowing. The Debussy Sonata was highly atmospheric, and the cleverness of the Stravinsky Suite based on Pergolesi, was projected with a decided amount of glitter. Brooks Smith at the piano gave assistance in excellent manner. T. P.

Mischa Elman Fêted

With suave and silken tone and singing legato, Mischa Elman retains his high-ranking position among the few in the instrumental field. The famed technical dexterity was well in evidence in his recital on Oct. 19, notably the dynamic surge of crescendi and the clear, carrying quality of the subtlest pianissimo. Even in the virtuoso passages the

(*Continued on page* 8)

RECEIVING LINE.
Winifred Heidt, contralto, congratulated backstage at Town Hall after her New York recital debut, Oct. 12. (Photo by Edward Ozern.)

CONCERT ANNOUNCEMENTS

THE NEW YORK TIMES HALL
240 West 44th Street
Friday, November 28th at 8:30 p.m.
VALENTINA
AKSAROVA
(Soprano) — Song Recital
At the piano: GEORGE REEVES
W. Colston Leigh, Inc., 521 Fifth Ave., N. Y.

"OPERA ANNALS" TELL OF METROPOLITAN'S PAST

METROPOLITAN OPERA ANNALS; A CHRONICLE OF ARTISTS AND PERFORMANCES, compiled by William H. Seltsam, with an introduction by Edward Johnson. H. W. Wilson, N. Y., in association with the Metropolitan Opera Guild, Inc. $7.

A unique and highly valuable compilation is this listing of all the casts of performances at the Metropolitan Opera (with a very few exceptions, in cases when records had disappeared), from its opening with Faust on Oct. 22, 1883, to April 5, 1947, when The Barber marked the close of last season. The compilation has been made by William H. Seltsam, founder of the International Record Collectors Club, and the dedication is to Geraldine Farrar and Martial Singher. Of special value are contemporary press criticisms of novelties and first performances. There is also a series of 127 photographs of leading artists in their most famous roles.

Opera as Living History

It is difficult to compress into a few paragraphs the fascinating and rich period of musical history which is summarized within its 750 pages. One is conscious of a continuing history, a sort of "immortality" which in time endows such institutions as the Metropolitan. Directors, conductors, singers, and, of course, audiences, may come and go, but there is a form of concept which is greater than any one of them. It is somewhat like the concept of America itself—so polyglot in one sense but with diverse races giving their best to fulfill a surprisingly uniform ideal.

The torch was passed on, in this case, by a highly gifted company. It is perhaps too early to assay the contributions made by all the many singers and directors, but it seems that not only some very colorful memories attach to the luminous Grau era, and—of more recent recollections—the opulent if rather arbitrary quarter century of Gatti-Casazza. There were actually some giants in those days.

What highlights shall one select? The reprinting of the newspaper reviews in convenient form is one of the greatest services that could have been rendered—however much one might wish that, in some cases, other details had been chosen by the editor for illustration. The actual sound of those voices of the halcyon days may sometimes be caught—somewhat imperfectly—in old recordings, but it is almost as fascinating to see today (however misty the rhetorical lens in some cases) what the actual impression was upon trained contemporaries.

Lilli Lehmann as She Sounded

Does one, for example, wonder what Lilli's Lehmann's heroic impersonations were like? (We can judge they were so by the photographs of her in her roles, but how did she *sound*?) Well, here is W. J. Henderson (1885), writing about her bow as Carmen:

"The new songstress possesses a powerful and ringing voice, of which only the lower tones are of rather inferior quality, and her phrasing and execution are most admirable. Considered as a vocalist, she is undoubtedly, with the exception of Mme. Schroeder-Hanfstangl, the most finished songstress that has visited America in many years."

As for her Brünnhilde in Walküre, he writes: "Her voice glorified the music. . . . Throughout the evening it was clear and ringing, never out of tune, and full of feeling. . . . Her cries are brimming with eager, happy vitality. In the proclamation of his fate to Siegmund she was first inspired by quiet, noble dignity, then completely transformed into a sympathetic woman by the hero's devotion to the helpless woman who lay exhausted in his arms."

Dragon That Belched

This was the so-called "German period" at the Metropolitan, when American audiences were being introduced, as brand-new sensations, to such remarkable exhibits as Siegfried, of which H. E. Krehbiel writes with some reservations (1887), that "the music drama employs mechanical devices of a kind that custom associates only with children's pantomimes and idle spectacles" and that "a dragon sings, vomits forth steam from his cavernous jaws, fights and dies with a kindly and prophetic warning to his slayer."

Worst blow of all, "an American opera audience was last night compelled to sit during the representation in darkness so dense that neither shapely shoulders, gorgeous gowns nor dazzling diamonds could delight the eye." Nevertheless, unlike Tolstoy in his famous study in What Is Art?, he came to a favorable verdict on the opera.

Those Carmen Minxes

There were other attractions beside Wagner in those early days. When Minnie Hauk, the American soprano, sang Carmen—in German, like Lehmann—during 1891, Krehbiel commented that her Carmen "has not changed. . . . It is still an impersonation of marked and fascinating individuality from a histrionic point of view" but that her "freakishness of tempo . . . acted disturbingly on the general . . . performance, but the fault was not hers, nor entirely that of the conductor, Mr. Damrosch."

When in 1893 that Carmen *sans égal*, Emma Calvé came along, the reviewers were a little dismayed. One senses their shock still pulsating between the lines. Mr. Henderson remarks suavely but cautiously: ". . . In the second act her impersonation approached the boundaries of the hazardous. Certainly her dance must have brought up in many minds remembrances of the Midway Plaisance." [It was the year of the World's Columbian Exposition at Chicago, the most touted feature of which was the *danse du ventre* of "Little Egypt" on that famous boulevard.] "In her singing she displayed again her remarkable command of vocal color." Mr. Krehbiel definitely didn't like it. His last sentence says that "it has but one prototype and parallel, indeed, in the annals of the opera, and of that impersonation it is related that the Prefect of Police took cognizance in Paris." The public, however, "ate it up."

Eames' Entry

It is interesting to note that when Emma Eames made her bow as Juliette (1891), the chorus was so bad in the opening scene that the work got off to a poor start.

The soprano, who later was to be the *prima donna assoluta* for some years, was then rated by Krehbiel as "not a great artist, not yet a ripe artist," but "a singer of good intuitions and fine gifts." He added: "It is a thoroughly musical voice and its effect is lovely whenever she uses it dramatically and not merely for display."

Flowers and Flowers . . .

Quite fascinating is the picture—not really a musical criticism but a vivid "on-the-spot" report—which this writer gives of one of Patti's rare performances on that stage as Rosina in The Barber, April 9, 1891:

"The program said that [in the lesson scene] Mme. Patti would sing Eckert's Echo Song, and she did, and being liberally applauded she sang Home, Sweet Home, whereat the audience became unmanageable. Campanini, who had been playing the piano in dumb show, gave Patti a book which seemed to contain a song which she thought she might sing. It proved to be The Last Rose of Summer, and she did sing it better than anybody in the world could have done. The song suggested roses and the stage was straightway covered with them, in baskets and bouquets and loose bunches. The largest basket was from Abbey Schoeffel and Grau [managers of the Metropolitan].

LILLI LEHMANN
as Brünnhilde in Die Walküre. (© Aimé Dupont.)

Patti as Piano-Mover

"At the end of the opera the audience seemed to see no reason for going home, and so stayed just where it was and clapped hands and shouted 'Bravo!' and waved handkerchiefs and hats and wraps; and anything else that was not too heavy to wave. The curtain was rung up four times, and then Patti began to come in front of it. The second time she dragged Signor Arditi, the conductor, after her. He seemed reluctant but pleased, and then she came again alone. This time she showed plainly that she wanted the curtain to go up. She smote it with her hand, and then raised it above her head and seemed signalling to invisible powers of levitation, but the curtain, no doubt feeling itself to be down for the season, simply did nothing . . ."

At last, after some more of these pleasant compliments on both sides, the curtain was raised halfway and the diva had a piano "moved out in front of the curtain line, brought forward her secretary, who sat at the piano and played an accompaniment for her, while she sang Comin' Through the Rye." When she "had been called once more and had kissed her hands to every corner of the house, the audience began to disperse, but those who were near the part of the stage where Patti was, crowded close, and she stood above them and shook some fifty hands that were stretched up to her . . ."

A Numerous Galaxy

This was indeed the heyday of the diva. The book yields many more glimpses of other years—such as Fremstad's beautiful impersonation of Isolde; the comparison of Farrar's Thais, which was adjudged by one critic weak in its first entrance beside Garden's "fine, sensual stride"; the early and curiously temperate reviews of Caruso's singing (which ought to encourage all beginning tenors); the first appearance of Chaliapin as Mefistofele (whose costume and action were considered rather crude and vulgar when he bowed in 1907-8) and many more vignettes too numerous to be even suggested.

With the years, the style of performance as well as criticism changes—but the results always are interesting.

A gallery of vivid portraits of nearly 65 years of a unique opera center—extending from Nilsson's Marguerite to the arrival of Tagliavini—is presented by Metropolitan Opera Annals, on the publication of which both the compiler and the Opera Guild are to be congratulated.

R. M. K.

ADELINA PATTI
as Juliette, in Gounod's opera.

EMMA CALVÉ
whose impersonation as Carmen skirted "the hazardous."

(Below) EMMA EAMES
as Desdemona in Otello. (© Aimé Dupont.)

N. Y. Concerts

(*Continued from page 6*)

predominent characteristic was one of calm and lovely playing. The program included the Partita in E minor of Bach-Nachez; the Brahms Sonata in D minor; Spohr's dated but delightful Concerto in A major; the G minor Sonata of Debussy; Havanaise, by Saint-Saens and Mr. Elman's transcription of the Paganini Theme and Variations from the Caprice No. 24. At the piano, Wolfgang Rose did some splendid work. However, he seemed inclined to over-dramatize some secondary portions, an interpretation at moments definitely at odds with the serene delivery of the violinist. M. C.

Andor Foldes' Piano Appearance

Andor Foldes, in piano recital on Oct. 20, offered a program of comprehensive range. It included the Chromatic Fantasy and Fugue of Bach, Beethoven's Sonata in F sharp, Op. 78, four Songs without Words by Mendelssohn, Schumann's Etudes Symphoniques, the last in particular played with feeling and a command of structure. The second half featured a group of unusual modern works including Jacques de Menasce's Sonatine No. 3 (first performance) a bright, compressed score in modern idiom; two interesting Dances by Paul Bowles, which were founded on Indian idiom; two excerpts fromRoyHarris' Fives American Ballads, and a pair of amusing but sophisticated selections by Virgil Thomson. The finale was a virtuosic Liszt reading—Soirées de Vienne No. 8. T. P.

Spivakovsky Plays Premieres

The second half of Tossy Spivakovsky's recital program on Oct. 21 was devoted to contemporary music, a field in which since his sensational playing of the premiere of Bartok's Violin concerto he is an acknowledged master. He again opened his group with a work of Bartok (Rhapsody) and with the sympathetic accompaniment of Jan Behr at the piano achieved an impressive performance of a not too strong work.

A world premiere followed: David Diamond's Canticle and Perpetual Motion. The Canticle is music of great melodic beauty with the widely swung arches of the lyric line expressing deep emotional riches. The Perpetual Motion is a most effective virtuoso show piece. Prokofieff's Melody is too rarely played in recital, for it is certainly an adornment to any violinist's repertoire, while Lopatnikoff's Burlesca is a sure-fire hit in its virtuoso brilliancy.

The concert closed with the Introduction and Tarantella by Sarasate. The first half consisted of Beethoven's Sonata, op. 96, and Mendelssohn's Violin Concerto. In both works Mr. Spivakovsky proved his familiarity with the stylistic requirements, and was especially convincing in the nobly played Andante of the Concerto. He had to add many encores. Mr. Diamond took a bow after his excellent score. H. W. L.

Montreal Women's Symphony Heard

The Montreal Women's Symphony Orchestra, with Ethel Stark as its gifted conductor, on Oct. 22 gave a program that was fairly short yet sufficient to demonstrate the extensive powers of this ensemble. The Weber Euryanthe Overture was smoothly done, with all the fluency that might have been expected from a seasoned male orchestra. Two charming transcriptions from French-Canadian airs by Sir Ernest MacMillan held local color with remarkable fidelity. The Richard Strauss Death and Transfiguration rose to considerable heights, the mystic elements as contrasted with the conflict element being given more exposition than it often receives. The Tchaikovsky Fourth Symphony was a resplendent closing number. T. P.

Anatole Kitain at Keyboard

Anatole Kitain reached the peak of his piano recital on Oct. 24 in the Mazurka in A minor, part of his Chopin group, in which he displayed uncommon poetry, colorfulness of touch and imaginative insight. It was with this offering that he was especially moving and expressive. His program—which ran the gamut of the piano literature from Bach, whose Prelude and Fugue in G major (arr. Goedicke) opened the program, followed by Beethoven's Sonata, op. 10, No. 3—contained as center piece of the first half César Franck's Prelude, Chorale and Fugue. Here Mr. Kitain showed a tendency to paint in black and white, missing some of the subtleties of this work. After intermission, he played works by Alkan, Debussy, Scriabin, a group of Latin compositions by Guarnieri and Turina, closing the evening's official program with Liszt's Mephisto Waltz. H. W. L.

Stanley Hummel's Piano Program

Stanley Hummel, pianist, on Saturday afternoon, Oct. 25, appeared in a program played with considerable power enhanced with rich hues. His Haydn was declamatory, his Mendelssohn reflective, Chopin emotionally moving, and Poulenc and Prokofieff rather in buffo vein, the latter most strikingly. The Schumann Carnaval was one of the more substantial accomplishments under his endowed hands, guided by the color of his imagination and the judicious restraint of his romanticism. T. P.

Joseph Rabushka in Second Appearance

Joseph Rabushka gave his second New York recital on Oct. 26. Still in his "teens," Mr. Rabushka gave a good account of his violinistic accomplishments with performances of Veracini's Sonata in D minor, Bach's Chaconne and Prokofieff's Sonata in D. In Paganini's Concerto in D he displayed both musical pyrotechnics and sincerity. Debussy, Strassburg, Kroll rounded out program. Gregory Ashman accompanied. L. J. G.

Ossy Renardy Returns

Ossy Renardy on Oct. 27 filled the wide expanse of Carnegie Hall to almost capacity. The youthful violinist, whose career was interrupted by his service in the United States Army, made a most successful "come-back." With Walter Bricht at the piano he opened his program with Prokofieff's Sonata in D major, following it with Bach's Sonata No. 3 in C major, for violin alone. Mr. Renardy is a real musician who knows how to project the structure of such an intricate piece, with due regard for all the contrapuntal details. He also knows how to spin a melodic line, as was shown in the deeply felt Adagio.

Beethoven's Sonata No. 10 in G major, Op. 96, received a convincing interpretation. The teamwork of piano and violin placed this rendition in the highest class of chamber music-making. With musicality and technical skill, the intimacy of the enchanting work was reproduced. The concert closed with six Caprices by Paganini, which Mr. Renardy played most effectively, not as purely virtuoso pieces but as works of musical importance. His listeners asked for many encores. H. W. L.

Ines Carrillo, Pianist from Argentine

A charming young Argentinian, Ines Carrillo, gave a piano recital on Oct. 29 at Carnegie Hall. The program commenced with Mendelssohn's E minor Prelude and Fugue, in which Miss Carrillo gave full evidence of a brilliant but not too sturdy technic and ample tone, though not as virile as the work demanded. No doubt the acoustical properties of such an auditorium necessitate a muscular prowess which petite Miss Carrillo does not have. Nevertheless, there was no lack of either full tone or warmth in Beethoven's Sonata No. 3, Op. 10, nor in the Schumann group which followed. Miss Carrillo chose a new Sonatina by Carlos Guastavino, a fellow countryman, and concluded with shorter selections by Debussy and Ravel. The audience applauded fervently for an evening of pleasure for both ear and eye. L. J. G.

(*Continued on page 19*)

Marcus Blechman

"JEAN LOVE CAPTIVATING"

TOWN HALL RECITAL, OCTOBER 1, 1947

An uncommonly fresh and opulent voice was disclosed by Jean Love at Town Hall . . . she has learned to use her natural vocal gifts with clean focus, excellent pitch and what is rare these days, admirably articulate, forward enunciation. Her additional endowments of a vibrant personality and remarkably good looks are not the least of her recommendations. . . . It is rather a pleasure to hear such songs presented by someone with a genuine voice.
Arthur V. Berger, N. Y. Herald Tribune

To hear the Australian soprano, Jean Love, was a refreshing experience. She quite captivated her first Town Hall audience. At her best singing English songs, she helped restore them to an important place in the recital program. Miss Love has a lovely voice, pure in tone, clear in focus, flexible in use. With the voice, the personality, and the ability to put them over, she provides a new name in the list of recitalists worth hearing.
Miles Kastendieck, N. Y. Journal-American

Obviously at home on the stage and a seasoned trouper at putting across a song . . . meticulous adherence to the correct pitch, excellent English enunciation, and creditable vocal technique.
Harriet Johnson, N. Y. Post

This young soprano has what is not heard too often—a really beautiful voice. It is firm, youthful, always on pitch and wide in range. In addition she possesses superb diction in English, German, and French. *N. Y. Sun*

DETROIT SYMPHONY APPEARANCE JUNE 29, 1946

Miss Love has a voice of fresh and lovely quality and a captivating personality. Her voice . . . has a glowing resonance which carries well. It is true and well-rounded in tone even in its higher register.
J. Dorsey Callaghan, Free Press

Management: AUSTIN WILDER, 745 Fifth Avenue, New York, New York

LATIN AMERICA: Rio Fetes Notables in Opera, Concerts

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Maria Sá Earp's Violetta in Traviata, at the Municipal Theatre, in the second series of performances, showed improvement in vocal technique, marked by good phrasing and shading. Her acting and singing in the third act was impressive, bringing much applause from the sold-out house. Ferruccio Tagliavini as Alfredo disclosed his fine vocalism with expressiveness and warmth, and an interpretation full of pathos. Victor Damiani, the elder Germont, was not at his vocal best, but gave a good rendition of his aria Di Provenza and was much applauded. Others in the cast were Edmea Limberti, Vera Maia, Zagonaro, Musso, Stefano Pol and De Lucchi contributing greatly to the meritorious performance which was conducted by Armando Belardi. Chorus and ballets were acceptable. Santiago Guerra was the chorus master and Luco Lindberg the choreographer. Torel was the régisseur.

Massenet's Werther was staged at the Municipal Theater with Tagliavini in the title role, giving a perfect rendition of his part, vocally and histrionically. Pia Tassinari portrayed Charlotte with great feeling, her voice sounding clear and accurate, and acting no less convincingly. Alda Noni was a charming Sophie, and Saturno Melletti, the Albert, sang and acted well. De Fabritis conducted.

Season Closes with Mefistofele

Mefistofele closed the season at the Municipal Theater, introducing the bass Giulio Neri in the leading part. Mr. Neri, who was heard this season very successfully in Forza Del Destino, Aida and Gioconda, had in Boito's opera his best role. His voice of wide range and beautiful resonance was handled with much artistry and good technique. His interpretation in the prologue was superb in every way, and the chorus, well-trained by Morosini, did excellent singing.

Violeta Coelho Neto de Freitas, as Margherita, sang her aria in the third act with expressiveness and beautiful vocalism, and her acting was moving. Gustavo Gallo sang Faust in a manner somewhat restrained, but histrionically he did well. Others in the roster were Maria Pedrini, Edmea Limberti and Adelio Zangonara, acquitting themselves satisfactorily. The ballets, led by Attilia Radice and Yuco Lindberg were effective. Oliviero De Fabritis conducted ably. The usual packed house applauded fervently.

Borgeth Quartet at Press Association

The Borgeth Quartet with the pianist Tomás Téran gave three concerts at the Press Association, presenting besides works by Beethoven, Schumann, Mozart, Ravel, Brahms and Villa-Lobos, Bohuslav Martinu's Trio for piano, violin and cello, and Lorenzo Fernandez' Second String Quartet, the latter two works in first hearing in Rio. Martinu's Trio, comprising five short pieces, was a pleasant novelty, written in advanced modern manner, rich in variety of rhythms, and was ably performed by the violinist Oscar Borgeth, Iberê Gomes Grosso, cellist, and Tomás Téran, pianist. Fernandez' Second Quartet shows an approach to modern devices, although much of romanticism prevails in the Allegro and Andante. It is a beautfiul work, which had a fine treatment by the interpreters, Oscar and Alda Borgeth, violinists, Iberê Gomes Grosso, cellist, and Francisco Corujo, altist. The audience applauded heartily interpreters and the Brazilian composer, who shared the bows.

Cultura Artistica's 14th Anniversary

In a concert by the Coral Paulistano, the Cultura Artistica Society commemorated its 14th year with a performance of Fauré's Requiem, in memory of its founder, the late Dr. Rodolfo Josetti. The mixed chorus, founded in Sao Paulo by the late Mario de Andrade, is sponsored by that municipality, and has had among its conductors Camargo Guarnieri. It is now directed by Miguel Arquerons, who led the program wtih skill. Mario Gracco, baritone, and Mary Gazzi, soprano, were the competent soloists. Angelo Camin, organist, gave capable support to the performance. The group seemed more at ease in the short pieces of the second part, delivering with pure tone, clear diction and much vitality works by Lassus, D'Indy, Vives, Svedoff and two Stephen Foster numbers sung in Portuguese. The program closed with a group of Brazilian songs, among which Villa-Lobos' Estrela do Céu (soloist, Mary Gazzi) had the effectiveness of macumba music. There was much applause by a responsive audience.

Ginette Neveu's Recital

Ginette Neveu, French violinist, made her Rio debut in the series of concerts of the Cultura Artistica at the Municipal Theater. Miss Neveu's prevailing tone was good, accurate, and her playing technically sure. Mozart's G major concerto was delivered with much finesse and Bach's Chaconne sounded rich and warm. Her reading of Brahms' Sonata in A was very convincing and marked by intensity of expression and beautiful bowing. She seemed more at home, however, in Ravel's Habanera and Tzigane, in which she displayed her interpretative gifts and virtuoso resources with great musicianship. Jean Neveu, at the piano, was an admirable assistant. Both artists received deserved cheers from the audience, and gave many encores.

Maria Trauberova Krombolc's first appearance in Rio at the Municipal Theater was under the sponsorship of the Cultura Artistica Society. The Czech soprano selected a program in which, besides arias by Scarlatti, Paisiello, Pergolesi and Mozart, were pieces by Debussy and Mignone, songs by Dvorak, Jaroslav Kricka and Vaclav Stepan. Miss Krombolc has a light, clear voice which she handles with charm and skill. Her delivery of the classic arias showed purity of line and easy vocalism; the lovely Bohemian songs tastefully projected in a well-schooled voice won a warm ovation. Encores followed at the request of a large audience. Jaroslav Krombolc, pianist, was an outstanding collaborator.

Malcuzynski with Brazilian Symphony

Witold Malcuzynski, pianist, was the soloist in Liszt's Concerto in A Major with the Brazilian Symphony Orchestra conducted by Jose Siqueira. Mr. Malcuzynski, heard to great advantage in his recitals in Rio, once more proved his temperamental musicianship and technical mastery in a stirring reading of the score, which had a good orchestral support. Other items were Mendelssohn's Third Symphony and Fingal's Cave Overture, Bach-Goedeke's Passacaglia and Fugue, and Siqueira's Suite. Applause were long and fervent.

Works by North Americans Premiered

Eleazor de Carvalho, on his return from the United States, reappeared with the Brazilian Symphony, conducting a program of American works heard for the first time in Rio. William Schuman's Symphony for String Orchestra opened the list, and impressed local listeners by interesting thematic material. It is perhaps a trifle coarse in its stirring rhythms, but shows sound craftsmanship and much individuality. Peter Mennin's Folk Overture had very satisfactory treatment by orchestra and conductor, the music revealing knowledge and skillful orchestration. Aaron Copland's Third Symphony was a high point on the program. The composer, better known here for his El Salon Mexico, revealed in this symphony greater musical ideas and a strong feeling of growth in his writing. The music is colorful, blending ruggedness with delicacy, is rich in rhythmical effects and clever orchestration, and reaches beautiful climaxes in powerful chorales displayed by the brass section. The orchestra, although hardly surmounting the difficulties of the musical texture, gave its best under Eleazar's baton. The latter shows much improvement in his conducting, and good understanding of those modern scores, and together with the instrumentalists had many ovations. Copland, present at the concert received from public, orchestra and conductor the most enthusiastic applause.

Contemporary music by American and Brazilian composers was performed at the Press Association, under the sponsorship of the Chamber Music Society. In addition to works by Claudio Santoro, Guerra Peixe and Walter Piston, we heard Vitebsk, trio for cello, violin and piano by Aaron Copland, with the composer at the piano. It is an extremely effective score and the audience, largely composed of musicians, cheered enthusiastically. The other interpreters were Enrique Niremberg, violinist, and Eberhard Finke, cellist. Further instrumentalists in the concert were: Leo Peracchi, pianist, Moacyr Liserra, flutist, Joao Breitinger, oboist, and Arminio Spohr, violinist.

Oscar Adler, Pianist, in Debut

The Hungarian pianist and composer Oscar Adler, made his debut at the Municipal Theater, with a program comprising Bach's Italian Concerto, Brahms' Variations and Fugue on a Theme by Handel, Mignone's Humoristic Serenade and group of pieces by Debussy and Chopin. As novelty, Mr. Adler offered his Sonata in E flat Minor, in first hearing in Rio. This work is of pleasant content and texture, written in a neo-romantic style, and was played with finesse and brilliancy. Mr. Adler proved himself an alert musician, well-equipped technically, performing all the works with good dynamics and style. The public ovationed the pianist composer, who added many encores, closing his recital with improvisations on Bach's and Mozart's styles of a Brazilian folk theme given to him at the moment.

Henry Jolles, pianist, on his return from Europe, at the Leopoldo Miguez Hall gave series of lectures on Schubert's piano Sonatas, Impromptus, Fantaisie and other small pieces. Mr. Jolles, an accomplished pianist, analyzed the music in its thematic texture and interpretation, providing interesting historical notes. We had a large, appreciative audience throughout the course.

Ballet Performances

Several ballets were presented this season in Rio, some of them performed in the Phenix Theater by Igor Schwezoff and his company, as well as Vaslav Veltcheck and his group of dancers. The Municipal Theater did not give the usual ballet season, but recitals are being offered by dancers, in solo and duos. Among such events was one given by Madeleine Rosay and Francis Graça, featuring Portuguese and Brazilian dances, the former based on folktunes from Portugal and interpreted gracefully in the typical costumes and choreography of that country. The Brazilian numbers lacked somewhat in authenticity but were effective and pleasant. The program was greeted by a large audience applauding warmly. Otto Jordan, at the piano, gave good assistance to the performance.

Santiago Fosters Folk Music

SANTIAGO, CHILE.—One of the valuable contributions in aid of Chile's national composers and this country's folksong is the project sustained by the Music Division of the Dirección de Informaciones y Cultura (Pablo Garrido, director), ascribed to the Department of State, with a monthly supply of ten recordings distributed to the 70 radio stations of this country, cultural institutions and interchange with different countries. Nearly 5,000 records have already been distributed. The items include folk and traditional tunes, compositions of the Romantic period, Creole and dance music, as well as more ambitious works by prominent contemporary Chilean composers.

As this letter was written (Oct. 24), Victor Tevah and his chamber ensemble started a complete cycle of Bach's Brandenburg Concertos. Hans Helfritz's Concertino (piano and orchestra), as well as other modern and native composers (Letelier, Amengual, etc) will be heard in a series of concerts that includes promising world premieres.

The official winter concerts recently concluded brought appearances by Busch, Scherchen, Paray on the podium, leading the Orquesta Sinfónica de Chile (80 players). Artur Rubinstein, Loyonnet, Guilbert, Richepin, Stefaniai (pianists), Zino Francescatti (violin), Albor Maruenda (guitar) were soloists.

Periodic concerts were also given by the Music Center of the British Council, Sociedad Mozart, Sociedad Nueva Música and "Euphonia" (the newest and most promising enterprise towards the expansion of modern idiom).

Pedro d'Andurain, violinist, formerly a child prodigy, now at 20, a most promising virtuoso, recently flew to New York where he will complete his studies. He was last heard through Radio Chilena in a program containing Debussy and Villa-Lobos Sonatas, with efficient piano collaboration by Carlos Oxley.

WALTER RHODE.

Maria Sà Earp, leading soprano of the Teatro Municipal, with Ferruccio Tagliavini during the performance of La Traviata this season in Rio de Janeiro.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

OLIVER DANIEL (right) goes over an abstruse piece of music with the Hindu musical expert, Dr. Wasantha Singh, in connection with CBS' "Gateways to Music" program (5 to 5:30 p.m., EST, Thursdays) which on Nov. 13 was devoted to a brief survey of Oriental music. (CBS Photo.)

"Gateways to Music" Is Intelligible to Classrooms

Gateways to Music (Thurs., 5:00 to 5:30 p.m., EST) is the music edition of the five-day-week broadcasts of CBS's long established American School of the Air series, which began its 18th year Oct. 6. During the 17 years since the series began, the primary objective has been to create a fuller understanding of the world we live in, particularly stressed in the Gateway's programming. That the objective has been achieved, under the direction of Oliver Daniels, is gratifyingly evinced by the response of teachers and school children.

It is a difficult task to make music intelligible, interesting and digestible to an amorphous mass of school children. But Director Oliver Daniels, both by experience and conviction, is well equipped for his job, which combines the abstruse and familiar in music into a palatable diet for the average child. Daniels has been associated with the program since 1943, with a short lapse between 1945 and '46, when he produced the Boston Symphony programs at ABC. At CBS, he is director of Invitation to Music, Eileen Farrell's song series, and frequently the New York Philharmonic-Symphony broadcasts.

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"I believe," he says, "that we have hit upon a method of musical education this year that is a little different from those usually attempted on the radio and in the classroom. We have proceeded on the principle that the child has little capacity for absorbing large chunks of music. His attention span is limited. He easily grows restless. Few children can sit, undaunted, through the whole of Till Eulenspiegel, no matter how interesting they may find it at the beginning. So in our weekly half-hour we try to give the child only what he is capable of taking in.

"But don't misunderstand me! I don't mean we give him only the *type* of music which he is conventionally supposed to be able to understand. I am speaking of *quantity*.

"This year, Gateways has adopted the format of surveying musically a different geographical region each week. So far, we have offered music of The Netherlands, Italy, Bavaria, the Rhineland, and the Orient. In doing so, we have developed what we call *montage* technique. We play fragments of pieces, sometimes short, sometimes quite long, which are selected carefully to demonstrate both the development and the variety of music within the region.

"In our recent German program, for instance, we selected for the Wagner montage a number of short excerpts from the Ring cycle, woven together with a descriptive script. Eileen Farrell sang the complete aria, Dich Theure Halle, and William Hess the Meistersinger aria, Am stillen Herd. We also played the Minnelied of Walther von der Vogelweide, the Scherzo from the Schumann Third Symphony, the Lorelei, and a Beethoven montage that included the slow movement of the C Sharp Minor Quartet.

"Let me say here that this technique could not possibly be effective were it not for the intelligent and imaginative script written by Mildred Game, and for the conscientious research, musicianship and superlative radio know-how of our conductor, Alfredo Antonini.

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"I would like to add one more thing about our basic principles. We do not operate on the theory that because a piece of music is ancient or unfamiliar, it is necessarily 'difficult.' We feel that the child is as interested in, say, a choral work by Orlando Lassus or Josquin des Pres as he is in a familiar Neopolitan folksong. We give him both, and thereby broaden his field of listening without overtaxing his ability to comprehend."

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Daniels brings to his radio task a happy combination of experience as a performer as well as an educator. He made his debut as a pianist in Jordan Hall, Boston, in 1936, after several years of study in Germany, Holland and at the Boston Conservatory of Music. He also taught and lectured on musical subjects at the Boston Conservatory, the Katherine Gibbs School, St. Norbert's College, and Sarah Lawrence. He has been commissioned to write a book on early American music for Thomas Y. Crowell and Company, to be published next year.

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"Preview of Opera" on WQXR

With the opening of the opera season in New York, Preview of the Opera (Mons. and Weds., 10:05 to 10:30 p.m., EST) returned to WQXR on Nov. 2. The program features highlights from the operas to be presented at the Metropolitan Opera House during the week.

Toscanini Launches New NBC Symphony Season

Arturo Toscanini directed the first concert of the winter season of the NBC Symphony Orchestra on Oct. 25 (NBC, Sats., 6:30 to 7:30 p.m., EST) in Studio 8-H in Radio City, which in spite of the awkward hour of the new broadcasting time for the series, was filled with a capacity audience. In an all-Beethoven program, which included the rarely heard Overture Zur Weihe des Hauses, he again demonstrated his unabated vitality, and his compelling and authoritative musicianship, bringing him his usual enthusiastic ovation from the audience.

On Nov. 1, to mark the 100th anniversary of Mendelssohn's death, Toscanini and the NBC Symphony Orchestra presented an all-Mendelssohn program with a well trained choir under the direction of Peter Wilhousky. The *chef d'oeuvre* of this absorbing program was the inspired and superb reading of the Midsummer Night's Dream music.

American Premiere of 18th Century Work

The first performance in this country of the Funeral Symphony in C Minor, a work by the 18th Century composer Joseph Martin Kraus, was played by the CBS Symphony Orchestra under Edvard Fendler on CBS' Invitation to Music, Nov. 2. (CBS, Suns., 11:30 p.m.-Mid., EST). Mr. Fendler, who resurrected the work several years ago, has conducted it on two previous occasions in Europe, over the French and Dutch radio networks. He recently returned to this country from a conducting engagement in Guatemala City, where his seven-week stay was extended to three months. Mr. Kraus is known in Europe both as a musicologist and conductor; he has resurrected other early music, notably of Mozart and Purcell.

Marion Claire Becomes Producer

Marion Claire, former prima donna of the Chicago Theatre of the Air, on WGN, and now director of WGNB, FM station in Chicago, took on another job recently when she became production supervisor of the Theatre of the Air. Each week she will launch the program with a brief résumé of the work to be performed and an introduction of the vocal artists she has cast in the major roles.

VIRGINIO ASSANDRI, who has been personally chosen by Arturo Toscanini to sing the role of Cassio in his radio presentation of Otello, Dec. 6 and 13, with the NBC Symphony. Mr. Assandri, who was brought to the United States by Ottavio Scotto as a member of the United States Opera Co., made his American debut as Alfredo in Traviata at the Friendship Gardens Opera Festival, Michigan City, Ind., put on by the Anna Fitzu Productions.

Metropolitan Opera Broadcasts Resume

Tosca, the first matinee broadcast of the Metropolitan Opera goes on the air Nov. 15. (WJZ-ABC, Sats., 2:00 to 4:50 p.m., EST) under the sponsorship of the Texas Company for the eighth consecutive season. The broadcasts continue each Saturday through the entire New York season of opera.

As in previous years, the broadcasts will be heard over the stations of the Canadian Broadcasting Corporation and will feature the same intermission features.

Mendelssohn Music Festival On WQXR

As in other music festivals, presented monthly by WQXR and honoring the world's greatest composers, the Saturday Evening Concert (Sats., 9:05 to 10:00 p.m., EST) has been set aside to feature the music of Mendelssohn on his death centenary. The first program, on Nov. 1, offered the Midsummer Night's Dream Overture, the "Scotch" Symphony and the Scherzo from the composer's Octet in E Flat, Op. 20.

"Singing Stars" Changes Format

A radio program series planned to help young Canadian singers get started on a musical career began its fifth broadcast season on Sunday, Oct. 26. (5:00 p.m., EST, 6:00 p.m., AST), over CBS's Trans-Canadian network. Titled "Singing Stars of Tomorrow," the program this year will depart from its previous format and present young men as well as girl vocalists. Two singers are to be heard on the 22 weekly broadcasts of the series, and the best of them, chosen by a panel of judges, will appear on subsequent semi-final programs. Five scholarships will be awarded the top performers.

Television Sets Increasing In New York

Television sets in the Greater New York Area increased some 15,000 during the month of September, according to George Moskovics, commercial manager of WCBS-TV, the CBS network's television station in New York. The CBS Research Department estimates there are some 65,000 television sets in Greater New York, as of Oct. 1 last. This includes those in restaurants, bars and other public places, now reported to have about 5,000 sets. The estimated figures for Sept. 1 were 50,000 sets, including those in public spots.

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NEWS AND REVIEWS

ABC "Places Accent on Youth"

"In devising the musical activities and policy of ABC, we place the accent on youth," said Charles C. Barry, vice president in charge of programming and television for the network.

It was Barry who organized the ABC-Symphony Orchestra and selected Sir Thomas Beecham to launch the series as well as engaged such conductors as Antal Dorati, Max Reiter, Valter Poole, Roy Harris, Nicolai Berezowsky, Maurice Abravanel and others to follow in Sir Thomas' footsteps. The orchestra, which has presented many well-known concert artists, is known in radio circles as a "summer replacement" for the Metropolitan Opera broadcasts, between the seasons of opera.

A few instances were pointed out by Mr. Barry to illustrate the "youth angle," beginning with Serge Koussevitzky's selection of 22-year-old Joseph De Pasquale for the ABC Symphony Orchestra viola section, as soloist for the Boston Symphony.

"ABC's orchestra has also given numerous 'first time' presentations of new scores," he said. "In the long list have been compositions by Paul Creston, who also conducted; Roy Harris and Stanley Bate.

The orchestra and its personnel are not the only youthful things in the network's musical activities. The Fine Arts Quartet last spring gave the American premiere over ABC of Shostakovich's latest string quartet. The organization of a string quartet has been started but performances await the return of Bronislav Gimpel, violinist and conductor, now abroad, and one of the first Americans to appear in Palestine since the war.

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"Ruggiero Ricci, violinist, Gimpel, Arnold Eidus, violinist, Emanuel Vardi, violist, and many other ABC artists have given successful New York recitals. Others have appeared with such ensembles as the Lener, Kolisch, Stuyvesant, and other quartets.

"Another of the network's artists is Earl Wild, pianist-composer, and conductor. With him and others of the young ABC artists, a new program format was recently arranged for the weekly Sunday morning broadcasts of the Coffee Concerts. A variety of programs has been devised to present a cross-section of chamber music literature, which has already included programs of Beethoven, Mendelssohn and several moderns.

"Koussevitzky favors young musicians, both as composers and players. During the season he always offers some novelties with the Boston Symphony. Benjamin Britten's opera Peter Grimes, scheduled for a Metropolitan premiere this season, was commissioned and in part presented in a first performance over the ABC network from Tanglewood, scene of the summer activities of this ensemble.

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"Karl Krueger, conductor of the Detroit Symphony Orchestra, on the Sunday Evening Hour," Mr. Barry concluded, "was one of the first native-born conductors to preside over a major American orchestra regularly, a fact which perhaps makes him sympathetic toward young artists and composers. He personally selected Margaret Truman as soloist when she made her debut as a singer over ABC.

"In music of the lighter vein, there is also the Piano Playhouse, with Ines Carrillo as soloist and jazz pianists as guests; Paul Whiteman in several broadcasts, and a 'straight' jazz program in the Museum of Modern Music.

"To top the network's list, the Metropolitan Opera has long been an ABC feature. With its young artists, it represents, generally speaking, the new and youthful probably better than any other type of presentation."

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BBC Celebrates Its Silver Jubilee

On Nov. 14 the BBC celebrates its Silver Jubilee. Twenty-five years ago, on Nov. 14, 1922, the first programs were broadcast under the auspices of what was then called the British Broadcasting Company, Ltd., and which later became the British Broadcasting Corporation. To mark the occasion, the BBC plans to broadcast many special programs, spread over two weeks in November.

Among several greetings sent from various broadcasters throughout the United States was one from Justin Miller, President of the National Association of Broadcasters, who spoke "on behalf of America's 2,000 broadcasting stations." In a recorded message to be broadcast during the BBC's Silver Jubilee celebrations, Mr. Miller stressed the necessity for the "freest possible communication of ideas uninhibited by barriers of any kind."

Whiteman Club for Youth Recreation Formed

The first of what Paul Whiteman, WJZ-ABC's director of music, hopes will grow into a series of Paul Whiteman Clubs across the country for recreation for young people, had its initial "get-together" in the auditorium of St. John's Church in Lambertville, N. J., on Oct. 31, when the ABC maestro sponsored the program and supplied the youngsters with a stack of records for dancing, besides bringing along artists to entertain them.

JASCHA ZAYDE and LEONID HAMBRO, two-piano team, perform classics over WQXR (Tuesdays, 7:05 to 7:30 p.m., EST.)

Emanuelina Pizzuto, Pianist, Returns to WQXR

Emanuelina Pizzuto, recently returned from a visit to France with Gaby and Robert Casadesus, began another series of piano recitals over WQXR on Nov. 10. (Suns., 10:45 to 11:00 a.m., EST). The new series by Miss Pizzuto will mark the sixth consecutive year that she has appeared on the station offering interpretations of the classics, notably works of Scarlatti, Debussy, Bach and Chopin.

Miss Pizzuto has been a student of M. and Mme. Casadesus for several years. During her visit to France she studied again at the Fontainebleau School of Music; appeared there with Gaby and Robert Casadesus, and also was heard in programs broadcast in Paris.

Peabody Awards Booklet Mailed to Broadcasters

An information booklet on entries for the 1947 Peabody awards has just been published by the University of Georgia's Henry W. Grady School of Journalism, which administers the presentations in conjunction with the NAB. Copies will be mailed to stations and other agencies concerned with the awards.

Entries, which must be in by Jan. 10, may be submitted by stations, networks, radio editors, listeners groups or any interested individual or organization. Winners will be announced and awards presented at a luncheon meeting of the Radio Executives' Club of New York in April.

In New York City, Mrs. Harold V. Milligan has just been appointed chairman of the local listening post to make recommendations for the Peabody awards. First meeting of the New York City committee members was held Nov. 7.

Toscanini's RCA-Victor Album Released

Arturo Toscanini's NBC Symphony recordings of orchestral excerpts from Berlioz' Romeo and Juliet have been released in a new album by RCA-Victor.

RADIO NOTEBOOK

Some students from eleven New York and New Jersey universities, who hope to have future radio careers, got real experience at WCBS, Oct. 27, when they were deployed through executive offices and studios for field tests in their chosen specialties. This OPERATION COLLEGIATE was designed in observance of National Radio Week for undergraduates. . . .

JAMES MASON of movie fame and ROSE BAMPTON were rapt listeners in Studio 8-H, Radio City, at TOSCANINI's first concert of season of the NBC Symphony. Among the audience for the Nov. I B/C of the series, were ALFRED WALLENSTEIN, FRANCO AUTORI, and the Duke and Duchess of Montoro, just arrived in New York from Italy for their honeymoon. . . . SAMSON FRANCOIS, young French pianist, made his American radio debut with LEONARD BERNSTEIN conducting the CBS Symphony on Invitation to Music, Nov. 9. . . . ROBERT BAGAR, music critic of the N. Y. World Telegram, was guest on WJZ-ABC's Paul Whiteman Club, when he described the previous night's opening of the Metropolitan Opera. . . .

MARIA KURENKO featured guest on CBS Invitation to Music, Nov. 16, in program of Handel and Mozart arias. . . . VASSO ARGYRIS, Greek tenor, heard recently in operatic programs over WHOM, and has made appearance in leading operatic roles with N. Y. City Center Opera Co. . . . MURIEL SMITH of Carmen Jones fame, recently appearing in the B'way production of Our Lan', will be featured on NBC Ford Theatre B/C of Carmen Jones on Nov. 16. . . . THE FIRST PIANO QUARTET, heard over the NBC network, in their appearance in Cleveland brought such a demand for seats that the concert had to be moved from the hall originally engaged to the Municipal Auditorium, which seats 10,000 persons. The tour of a dozen cities was virtually sold out before the NBC group even left New York.

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SILHOUETTES

By MARY CRAIG

EUROPEAN SONG OPPORTUNITIES REOPENED

Artist exchange has flourished this past summer, as almost for the first time in some years American singers have been presented in European concert and opera appearances. There was a plethora of foreign singers in this country during pre-war and combat years. It is, therefore, heartening now to see opportunities opening on Continental, Scandinavian and British stages. Many of our singers who have ventured upon these overseas journeys have come home glowing over fine reception and a cordial press.

Engagements have been plentiful and satisfying in a circuit running from Italy, Holland, England to points north. Notable festivals have featured American soloists, frequently with felicitous results.

The welcome given our artist-representatives makes for kindly feeling towards the strangers in our midst, although the American public has never erred on the inhospitable side. As in all matters, however, a little reciprocity is beneficial to all concerned.

In a succeeding issue, factual reports from some of our returned travellers will be given place in this department.

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The Career of Luigi Infantino, Tenor

One of the gifted newcomers to the American opera field is Luigi Infantino, who made his New York bow with the City Center Opera last season. In his first assignment the tenor revealed assets that promised a secure place among the group of important young singers with definite futures.

Previous to his American debut, Infantino had sung in several of the great European opera houses, at La Scala in Milan, the former Royal Opera of Rome, the San Carlo in Naples, and at London's Covent Garden and had been hailed as "sensational" when barely twenty years of age.

He was born in the little town of Racalmuto, Sicily. His earliest musical interest centered on the study of the flute; his singing was a beloved side issue, although applauded by friends and neighbors from the time he was about five. At the Palermo Conservatory, while pursuing courses leading to general musicianship, he specialized in orchestral work and upon graduation was signed by the Navy Band of La Spezia, Italy, a noted organization. But somehow singing became paramount in his interest, and he commenced serious study under Maestro Italo Brancucci.

When the British troops occupied Bologna, Infantino was singing at the Comunale Opera. The Commander of ENSA, Brig. General Cripps, noticed the talent of the young tenor and engaged him for leading roles at the San Carlo Opera House in Naples, then requisitioned by British military authorities for the Allied forces. The friendships thus established, plus the genuine ability of the singer, opened the door to an American career.

LUIGI INFANTINO,
tenor of the New York City Opera Company.

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When asked about his reactions to the new land and new activities, Infantino replied, "This is a big country. I was anxious to see it all for myself. I wanted very much to come here. And besides, I have an uncle in Brooklyn." (Another Dodger fan coming up!)

Immediately after his arrival, he was called to City Center, given an audition, and engaged for appearance. Currently he sings the romantic lyric roles, having a repertoire of 16 which he has already performed and several "in work" or ready when the opportunity presents. In addition to the leads in Traviata, Boheme, Rigoletto, etc., Infantino has sung in Ariadne, La Cenerentola, rarely heard scores of Monteverdi, Caccini, Paisiello and others of the classicists.

The tenor's concert repertoire is comprehensive, embracing music of the Palestrinian era, English, French, and naturally, Italian compositions, *antiche* and modern. "I also sing one Spanish song," he earnestly emphasized.

At the moment, the Infantino voice is a mellow lyric one with a brilliant top and potentially dramatic timbre. He has the height and the massive shoulders that indicate capacity for the great Caruso parts, eventually. And while one is conscious of his youthfulness, his buoyant charm, indubitable musicianship and the great care he takes in diction and stylistic delivery are factors to be reckoned towards success. His unfailing sense of humor will doubtless also be helpful.

On Oct. 30 the Dante Cinema opened in New York with a premiere release of Nostalgia Napolitana, from Opera Films, Rome, presenting Infantino in his first starring screen role.

American Opera Company Presents La Boheme

The American Opera Company of Philadelphia, under the leadership of Vernon Hammond, artistic director and conductor of the organization, launched its 1947-48 (second) season with a production of Puccini's La Boheme at the Academy of Music Nov. 4. The performance was in English with a translation prepared by Henry Pleasants, former music editor of the Evening Bulletin. Staging was in charge of Rose Landver, the Company's stage-director.

A cast of young American singers was featured, each being especially selected for his or her particular role, not only because of outstanding vocal qualifications, but for histrionic potentialities and visual fitness for the character to be portrayed. Listed were Kathryn Westman as Mimi; David Lloyd, Rodolfo; Andrew Gainey, Marcello; and Lois Hunt, Musetta. Joined with Messrs. Lloyd and Gainey (winners of the 1946 and 1947 "Voice of Tomorrow" contests) to complete the quartet of Bohemians were Eugene King as Schaunard, and Albert Lohmann as Colline. William Forrest doubled as Benoit and Alcindoro, Milton Sandler sang the toy-peddler, Parpignol. The majority of these artists are at present residents of the Philadelphia area and with musical training largely received here. Nearly all the male singers are ex-GI's.

The ensemble included large chorus and an orchestra of sixty. In Act II a children's chorus made up of pupils from the Jones Junior High School and the Richmond School played the parts of the boys and girl who flock about Parpignol's toy-cart. Colorful stage settings newly designed for the American Opera Company by Heinz A. Condell were based on authentic studies of the architecture and atmosphere of the Latin Quarter in Paris.

THREE GENERATIONS
of a famous theatrical family—Ethel Barrymore, her daughter, Ethel Barrymore Miglietta, soprano, and John Drew Miglietta, the latter's son. Ethel Junior has been working on her vocal repertoire with Maggie Teyte, the English soprano. (Photo by Toni Frissel.)

Dmitry Dobkin Announces Recitals

Dmitry Dobkin, general director and dean of the School of Music of B.F.M.S., Inc., announces a series of intimate recitals to be known as An Hour of Music in the Franklin D. Roosevelt Memorial Hall of the school at 3 P.M. on the following dates—Nov. 16, Dec. 14, Jan. 18, Feb. 15, March 14, April 11, and May 16. Programs will be presented by members of the faculty and advanced students.

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THE CHOIR CORNER

By LEON CARSON

Trinity Church in Boston Rich in Tradition

This department is at all times interested in the musical activities of churches throughout every section of the country. Accordingly, a few Sundays ago while in Boston, we took occasion to pay a visit to famous old Trinity Church, in one of the finest centers of that historic city.

Trinity Church was founded in 1734 and the present edifice, completed in 1877, is the third building in which the parish has worshipped. This church, rich in the American tradition, was the inspiration of Phillip Brooks, its ninth rector and the sixth bishop of Massachusetts. The present rector is the Rev. Theodore Parker Ferris.

The building as it stands is the noblest work of one of our own famed architects—Henry Hobson Richardson. It is stated that the church structure stands on filled-in land and is supported by 4,500 piles. The foundations carrying the great Lantern Tower weigh 19,000,000 pounds.

The picturesque architecture of Trinity Church, reminiscent of one of Boston's most delightful cultural periods, is a free rendering of eleventh century French Romanesque. The murals and the beautiful lancet windows at the west end of the nave are the work of John LaFarge. The seven magnificent art windows in the apse of the chancel are Clayton and Bell productions, made in London. The great nave and chancel organs were built by Skinner of Boston.

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The organist and choirmaster, Dr. Francis W. Snow, who is also professor of organ and boy choir training at Boston University School of Music, gave a brief but interesting outline of the current sacred music routine at Trinity, as well as the general situation in Boston. Dr. Snow said:

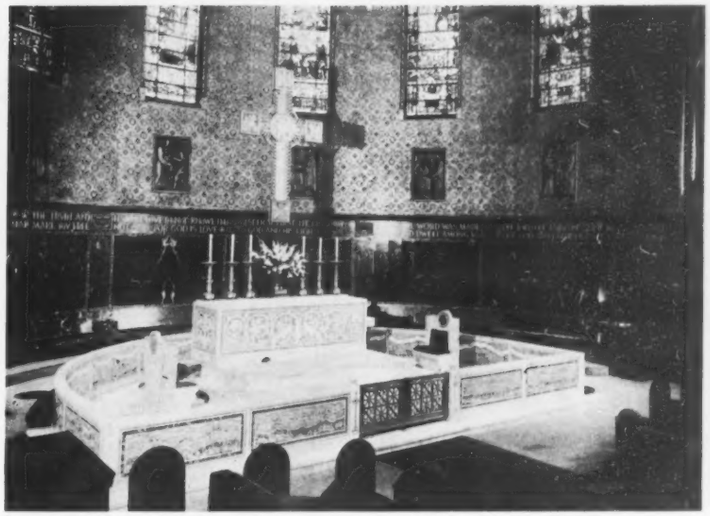
"Over a period of twenty-five years church music has kept pace with the trend of music in general—a renaissance of classical music, both choral and instrumental.

"Boy choirs seem to be on the way out here. In Boston proper there are only two full boy choirs—at Trinity Church and St. Paul's Cathedral—and a small one at the Church of the Advent. The reason for this seems to be the inability of choirmasters to interest boys in singing. We have forty-four boys and are always alert to find new ones.

"At Trinity we now use motets and service music by des Pres, Vittoria, Palestrina, Byrde, Allegri, Fibbeus, Tallis, Purcell and by modern composers writing in the classical form, also some Plainsong, especially with alternate verses in *faux-bourdon* quite a change from Barnby and Stainer!

"There are several good mixed choirs in Boston. Perhaps the best one is to be found at the Church of St. John the Evangelist, where the choir has been a voluntary organization for years, conducted by Everett Titcomb, who is also professor of liturgical music at Boston University School of Music. He is one of the best authorities today on Plainchant and early liturgical music. Their music is entirely catholic in character."

When we congratulated Dr. Snow for his splendid musical program included in the morning service—which, incidentally embraced some highly commendable choral singing and unusually effective organ playing—the choirmaster smiled and in good humor exclaimed, "Well, after all, there are a few good choirs outside of New York City, you know!" To which we agreed—heartily.



THE BEAUTIFUL CHANCEL OF TRINITY CHURCH, BOSTON, AS IT IS TODAY.
(Photo by André Snow, Brookline, Mass.)

MUSIC FOR THE CHOIR LOFT

Reviewed by Leon Carson

For the Organ

SONG OF DESTINY, by Johannes Brahms. J. Fischer & Bro., New York. Complete $2.00.

An interesting and valuable arrangement of this work with special organ part has been conceived by N. Lindsay Norden. This special organ part has been prepared from the woodwind and brass of the orchestral score and is intended for use with strings—and harp and timpani, if any. 14 pages. Also includes an added harp part for use with strings and special organ part. 7 pages. Suitable for general, festival and concert use.

CHAPEL VOLUNTARIES, edited and compiled by Gerard Alphenaar. Edward B. Marks Music Corp., New York. 75c.

Book One—a collection of 12 simply arranged voluntaries for organ, harmonicum or piano (with Hammond organ registration). This volume aids in filling a definite need in this field of music, selections being so arranged that they can be effectively played on almost any keyed instrument and are ideally suited for the country church organist. Composers represented are Anik, Bach, Beethoven, Ciampi, Gluck, Gounod, Mendelssohn, Mozart, Schubert, Tchaikovsky, Wagner, von Weber.

SATB

THIS IS THE DAY WHICH THE LORD HATH MADE, by Leslie R. Bell. Mills Music, Inc., New York. 20c.

This anthem for 4-part mixed voices is tuneful, of conventional musical pattern and with easy vocal tessitura for the average choir. Its movement is generally moderately rapid. Piano or organ accompaniment. Full choral parts interspersed with duet arrangements for soprano and alto voices. Suitable for general use. 5 pages.

MY CREED, by A. Louis Scarmolin. Mills Music, Inc., New York. 25c.

Anthem for 4-part mixed voices; words by Elias Lieberman. To be sung a cappella and requiring full chorus to create effectively the desired objectives. The text and music are at times highly dramatic, the latter being both semi-sacred and nationalistic in character. A rousing good anthem for specific patriotic services. 16 pages.

THE LORD IS EXALTED, by John E. West. Carl Fischer, Inc., New York. 12c.

A stirring, substantial, generally fast-moving anthem for 4-part chorus of mixed voices, with alternating opening phrases by basses and soprano. Text is drawn from Isaiah XXXIII. The present arrangement of this familiar theme is an excellent one for well integrated chorus singing, both for small and large groups. Piano or organ accompaniment. Easy vocal tessitura throughout. Suitable for general or Thanksgiving services. 7 pages.

PRAISE THE LORD OF HEAVEN, by Eric H. Thiman. The H. W. Gray Co., Inc., New York (agents for Novello & Co., London). 16c.

An animated, melodius anthem for 4-part chorus of mixed voices, suitable for general or Thanksgiving use. Organ accompaniment. Text by T. B. Browne. Well harmonized throughout in conventional style. Vocal range of all parts within the scope of average choir singer's voice. Well marked for the various moods required by text and music. Impressive full-chorus climax at conclusion. 6 pages.

Women's Voices

SSAA

AVE MARIA, by Johannes Brahms, Op. 12. Carl Fischer, Inc., N. Y. 16c.

A tuneful and well harmonized arrangement of the Brahms Ave Maria edited by Ifor Jones with 4-part chorus of women's voices (SSAA) with piano or organ accompaniment, with Latin text. Six pages in length. Music is well scored for effective phrasing and vocal shading. Easy vocal tessitura for all voices.

WHEN JESUS WEPT, by William Billings (1746-1800). Music Press, Inc., New York. 15c.

A short round for 4 voices, taken from the New England Psalm Singer (1770), skilfully edited by Dr. Clarence Dickinson, with accompaniment for rehearsal purposes. This is highly effective for choral use with easy vocal tessitura for all voices. Suitable for general or Lenten use. May be sung by any combination of voices: 4 women's voices; 4 men's voices (D minor) or SATB. An interesting choral work for the choirmaster's library.

SA

TWO-PART ANTHEM BOOK, arr. by Carl F. Mueller. Carl Fischer, Inc., N. Y. 75c.

A well-arranged collection of 16 anthems for 2-part (SA) Junior or Women's choirs; organ or piano accompaniments. Simple but dignified arrangements for voice and instrument of compositions, among others, by Bach, Franck, Handel, Gluck, J. A. Schulz, Watson, Stainer, Malon, Maher, Roberts, Pergolesi. This splendid anthology of miscellaneous sacred anthems should prove of great value to the organists and directors of small choirs as well as those in charge of larger singing ensembles.

SSA

ESTATE FORTES (Be strong and faithful), by F. M. Breydert. G. Schirmer, Inc., New York. 16c.

A well devised anthem of exhortation for 3-part chorus women's voices (Sop. I-II, alto) to be sung a cappella. English and Latin text. Suitable for general service use. Also arranged for 4-part chorus of mixed voices—(also 16c).

Choir Notes

In commemoration of the centennial of the first performance in this country of Mendelssohn's Elijah, the Broadway Tabernacle Church, New York, presented a performance of the work on Nov. 8, featuring soloists from the church choir.

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Under the direction of Mildred Holmer, organist-director, the choir of St. Luke's Evangelical Lutheran Church, New York, presented an all-Handel program of music on October 19. The soloists were Helen Morrison soprano, Ruth King contralto, Thomas Johnson tenor, Charles Zakaib, baritone. Maurice Bonney, violinist, assisted.

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Monmouth College, Monmouth, Ill., announces a prize of $100 for the best setting of a prescribed metrical version of Psalm 95 for congregational singing. The competition, open to all composers, closes Feb. 29, 1948. For information address Thomas Hamilton, Monmouth, Illinois.

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The Brahms Requiem was given by the choir of St. George's Church, New York, on Nov. 2, under the direction of George W. Kemmer, organist and choirmaster. Soloists were Rose Dirman soprano, Kenneth Schon baritone and Carol Chandler, harpist.

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Part I of Mendelssohn's St. Paul was heard on October 26 at the First Presbyterian Church, New York, under the direction of Willard Irving Nevins. The soloists were Barbara Troxell, Amy Ellerman, Lucius Metz and Alois Poranski. The second part of this work will be heard Nov. 30.

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On October 26, Brahms' Requiem under the direction of Clarence Snyder was given at the First Congregational Church, Montclair, N. J.

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Judson Rand has been appointed organist and choirmaster at the Chester Hill Church, Mt. Vernon, N. Y.

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The autumn series of special oratorio evenings was launched at the Church of the Ascension, New York, Vernon de Tar, organist, with a stirring performance of Handel's Judas Maccabaeus on Nov. 2. Brilliant solo work was done by Ruth Diehl, Lucius Metz, Lilian Knowles, Robert Grooters.

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André Marchal, eminent organist of the Church of St. Eustache in Paris, France, was heard in recital at Methuen, Mass., on Nov. 12. On this occasion the noted artist played on the magnificent Boston Music Hall organ, recently rebuilt and now regarded as one of the finest instruments in the United States.

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Award for Choral Work

The Church of the Ascension, New York, will make an award of $100 for the best original cantata or anthem for mixed voices—15 to 20 minutes in length, suitable for Ascension Day. The work will be sung at a special Service of Music on Ascension Day, May 6, 1948 under the direction of Vernon de Tar, organist and choirmaster and will be published by the H. W. Gray Co.

The judges will be Normand Lockwood, Vernon de Tar and Philip James. Details may be obtained by writing to the Secretary, Church of the Ascension, 5th Ave. at 10th St., New York 11, N. Y.

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THE DANCE: Report from Mexico; Dance News

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

When Irene Hawthorne came to New York a few years ago, she had just received a BA from the University of California, where she majored in dramatic literature. She also had studied ballet, character and modern dance. A slight turn of the wheel in one direction, and she would have been an actress. The wheel, however, made a different revolution. She did appear in a musical play—the Theatre Guild's Sing Out, Sweet Land—but as a ballerina, and then went to the Metropolitan Opera House to make her debut there as the featured dancer in Carmen. Last season she took Svetlova's place during the latter's absence from the Opera House. In the meantime she studied—and is studying—with Vincenzo Celli, her artistic advisor as well as teacher.

Last summer the Opera Nacional of Mexico City engaged her as *premiere danseuse* for a series of operas. In many respects, Miss Hawthorne says, this was one of the high spots of her life. She fell in love with Mexico—its people, and their great love of art. "The Mexicans," she says, "have an extraordinary sense of beauty that lives with them. Their feeling for color, line, form and movement is reflected in the frank simplicity of their music and folk arts, their manners and speech, their clothing and decorations—even in their walk and posture."

She discovered the well-known fact that Mexican audiences are, as she politely expresses it, "challenging." Other artists have different adjectives; a Mexican audience which does not like a performer is apt to insult him right off the stage. Miss Hawthorne, who experienced none of that difficulty, holds Mexicans in high respect because "they are completely fair in accepting artists unknown to them, along with already renowned stars, and in making their own decisions about the merits of each." Miss Hawthorne does not pretend to know exactly what Mexican audiences are looking for, though she thinks that, in general, temperament, intensity and personality seemed to be the answer. Whatever the combination is, she points out, the audience reacts immediately either with great enthusiasm or none at all. And, adds Miss Hawthorne, if an artist fails, he is in the terrible position of being able to put the blame on nobody but himself.

Choreographers' Workshop Gives First Program of Season

The second season of the Choreographers' Workshop got off to a good start with its opening program at the Studio Theater on Nov. 2. While the quality of the works, naturally, was as uneven as it has been in the past, the actual level of general accomplishment was considerably higher.

Apparently many lessons were learned last year. One of those was the difficulties that the choreographer for a large group must overcome, since no more than four dancers were used in any one piece, excluding the opening number by the members of the Montclair State Teachers College Dance Club. The latter was called Round-up, a fantasy on a western social theme, danced by Carolyn Disbrow, Jane Doorn, Dottie Lynch, Mary Lou Mohn, Rosemary Pampalone, Gloria Rosamilia, Florence Schinaki, Phyllis Schultz, Adra Tiessen and Jean Trotte. Gene Gonzales, the accompanist, also composed the music. Under the direction of Mary Jane Hungerford, the group appeared as invited guests of the Workshop.

A work by Danny Daniels called One Way Street was set to music by Anita Leonard, who also served as accompanist. Assisting Mr. Daniels in the dancing roles were June Graham, Donald Farnsworth and Robert Billheimer. This was followed by The Cat and The Mouse, choreographed and danced by Carola Goya and Luis Olivares to music by Manuel de Falla played by Raymond Sachse, pianist. After intermission came Museum Piece, by Marion Scott. She was assisted by Charles Curtis, Adele Michel and Bonnie Merrit. The music, by Ada Reif, was played by Mary Strong. Tony Charmoli choreographed the final number, La Promenada. He danced with Phyllis Gehrig, Jean Houlouse and Frank Westbrook.

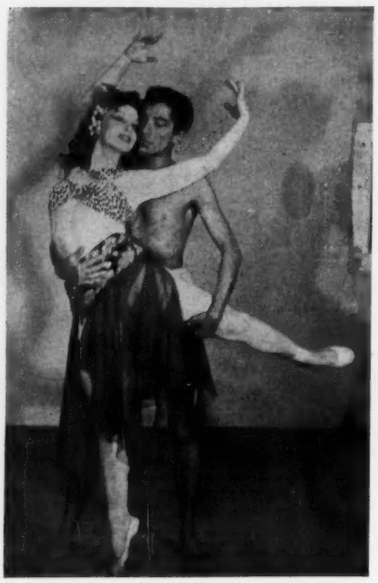
Praise is due the staff—Doris Luhrs, Charles Curtis and Stanley Horn—for providing a smooth, fast-moving performance. And while critical appraisal will be reserved for the end of the season, Marion Scott deserves mention for originality in her solo in Museum Piece.

Mabry and Gilbert at International

Iris Mabry, who appeared last year in recitals at the New York Times Hall, YMHA, Hunter Playhouse, Studio Theater and as guest artist for a Ballet Society program, gave a concert at the International Theatre, assisted by Ralph Gilbert at the piano, on Nov. 2. The dances presented were Scherzo, Sarabande, Litany, Cycle, Bird Spell, Dreams, Witch, Allemande, Doomsday and Rhapsody.

Miss Mabry is blessed with a long, lean, though well proportioned body, which she has learned to control perfectly. It is obvious that she has studied the potentialities of her long arms, legs, torso and neck, for many of her dance ideas seem to revolve around a calculated grotesque use of them. She arrives at postures that would be utterly impossible for other dancers to emulate. Her choreographic approach stems directly from Graham. A rather cold intellect is constantly at work, generally describing in movement psychological tortures. Then too, one occasionally notices the occupational hazard with which so many contemporary choreographers are afflicted—that of not knowing when a dance is finished. This was particularly true of Dreams, a satire on the jazz of the 1930's.

Miss Mabry can be called one of the most striking talents of the younger dancers. However, her work at present does not have wide appeal because of a consciously limited type of expression. If and when her work develops into a more spontaneous art form, she can become one of the outstanding dance personalities.



REHEARSING FOR THE BACCHANALE IN SAMSON ET DALILA,

Saint-Saens' opera, presented at the Opera Nacional in Mexico City. The dancers are Irene Hawthorne and Pepe Mendoza, and the scene was taken before the performance.

Ralph Gilbert, a pianist and composer of no small ability, composed all of the music. It was a perfect complement to each dance; the two elements were so tightly woven that it would be impossible to separate one from the other. This was all to the good, but in spite of Mr. Gilbert's facility with rhythm, by the end of the evening there was a certain monotony induced by the emotional similarities of the dances and the musical interludes.

Dance News

The YMHA and YWHA now offer an elaborate program covering all phases of the dance. A Dance Laboratory is conducted by Walter Terry, New York Herald Tribune dance critic, on eight Monday evenings (one Monday a month from October through May). These lecture-demonstrations will stress the powers, functions and purposes of the dance in religion, as a social force, in folk and ethnologic forms, in the theater and in education.

Asadata Dafora and the Shogola Oloba Group opened the Y concert series on Oct. 22. The program was repeated the following evening. Other events scheduled for the season are Nina Fonaroff and Company, Nov. 16; Sarah Lawrence and Bennington Colleges, Dec. 7; Silan Chen and Dorothy Bird, Dec. 14; Mary-Averett Seelye and Eleanor King, Dec. 28; Pearl Primus, Apr. 11; Henriette Anne Gray and Karen Burt, May 2. There is also a combination of lectures, dance and music by authentic groups from countries all over the world, designed to give a picture of the art and culture of other peoples, on eight Thursday evenings during the season. This series is presented by the East and West Association. . . .

Iva Kitchell's annual New York concert will be given at the Ziegfeld Theatre on Jan. 11, after which she will start her transcontinental tour immediately. . . . La Meri presented El Amor Brujo and Devi Murti at the Ethnologic Dance Center on Nov. 5 and 6. . . . Noami Aleh Leaf appeared in Philadelphia for East and West Committee with the cooperation of the Board of Education on Nov. 5 and 6. Also in November she is dancing in Far Rockaway and at the YMHA in New York. Her engagements in December take her to Dallas, Syracuse and a return to Philadelphia for a concert at the Academy of Music. Miss Aleh Leaf's accompanist is pianist Paul Moor. . . . Martha Graham has just announced the appointment of Doug Hudelson as the Executive Manager for her company.

New Book

THE STORY OF DANCE MUSIC, by Paul Nettl. Philosophical Library, N. Y. $4.75.

This book is dedicated to Martha Graham, who wrote the preface (but does not figure in the textual material proper). Miss Graham writes, "When a book treats the subject with the precise attention of the scientists and devotion of the lover then indeed is it cause for rejoicing." So it is; though she perhaps emphasized a little too strongly Dr. Nettl's ardor, which is more on the scientific side than the amatory. Dr. Nettl is a musicologist, and is at his happiest when dealing with the tools of research. His outline of the beginnings of dance music cites nearly all approved sources, his discussion of later trends is properly encyclopedic. It cannot be said, however, that the book makes fascinating reading.

It will remain a serviceable reference, for when it treats of facts—musical forms, the genesis of various dances, the rhythmic elements of the dances—it is detailed and thorough. Several illustrations enhance the book, which is otherwise not a beautiful example of typography.

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Emma Foos Opens Song Recital Series in New York

The first of three programs was given by Emma Foos, contralto, on Oct. 15, presenting an all-German assortment by Mendelssohn, Schubert, Franz, Wolf and Brahms. Although tonally Miss Foos seems to have deviated at times from her excellent form of last year, her singing offers much to the listener in sincerity and depth of conception. Paul Meyer was her accompanist.

Subsequent recitals in the series by Miss Foos will also be given in the Carnegie Recital Hall—on Jan. 20, with Hans Melzer, bass-baritone, assisting; and on April 13, a program of lieder.

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Gorodnitzki Sees Opportunities for Piano Newcomers

Pianist Cites Prizes, Multiple Openings in Today's Concert Field

After graduation—what? A spectacular debut for the young pianist—or a modest beginning? Carnegie Hall at once, or the slow upward path?

Conservatory and studio star piano pupils all over the country are gazing earnestly into crystal balls, consulting teachers, and seeking the advice of experienced artists as to their future.

"Predictions can be made by all of these, but the final answer comes from only one source—the public." That is what eager inquirers hear from Sascha Gorodnitzki, whose counsel is often sought because he is an example of one who successfully passed through the "young artist" stage to land securely in the front ranks of pianists.

Era of Many Awards

Mr. Gorodnitzki believes that today's keyboard newcomer has the greatest opportunities in musical history, defeatist propaganda to the contrary. He cites some of the prizes offered—the Rachmaninoff Prize, the Debussy Prize, the Leventritt Award, Philadelphia's Young Artists' Award, the Naumburg prizes and others. All carry not only prestige for the winner, but debuts or tours under notable auspices.

"For the qualified beginner," he continued, "prizewinner or not, there are appearances with the smaller orchestras, on college courses, and so on. Above all, there are the courses built on the organized audience plan. Community Concerts, operating on this principle, has organized nearly 1,000 cities throughout the United States and Canada, an achievement which gives unprecedented opportunity for artists still building a 'name' as well as for the established ones."

Getting Ready for Opportunities

Asked what he thought the young artist, on his part, must bring to these golden fields, Mr. Gorodnitzki first named "preparation."

"By preparation I mean not only technical proficiency, but deep and discerning study of musical content, and a repertoire greater than most think necessary. To my mind, to be ready for a concert career, a pianist should have at least a half dozen programs at his finger tips. Not all audiences want to hear the same sort of music—and if audiences are not pleased, our beginner is snuffed out in short order. He should be able to meet the scholarly and esoteric demand, as well as the taste of those who prefer the more familiar scores. The success of an important engagement may hang on being able to draw up either type program.

"As for a New York debut, my recommendation is that a recital in Carnegie or Town Hall or an appearance with a big orchestra should be preceded by several seasons of concerts in all parts of the country, before a variety of audiences. No pianist really 'arrives like a meteor,' whatever publicity releases may say. The rocketlike burst of brilliance is always after an ascent which did not give off so many sparks."

Mr. Gorodnitzki's own career shows that he practised before he preached. An unusually gifted child, he could have been launched as a prodigy, but his parents blocked that risky path. It was as a mature artist that he won the Schubert Memorial Award, and was introduced under these auspices as soloist with the New York Philharmonic-Symphony.

He recently began a season which includes his 18th Carnegie Hall recital on Wednesday evening, Jan. 28, and orchestral engagements with the Indianapolis Symphony, the Baltimore Symphony (in Baltimore and Hamilton, Ont.), Cincinnati Symphony (in Cincinnati and Columbus), the Dayton Philharmonic, National Symphony of Washington, D. C., the Rochester Philharmonic (in Rochester and Hartford) and the St. Louis Sinfonietta on tour. M. L. S.

MR. and MRS. SASCHA GORODNITZKI in their New York apartment overlooking Central Park.

Philadelphia Orchestra Will Give Pension Events

PHILADE'PHIA.—The members of The Philadelphia Orchestra's Pension Foundation will be given three concerts at the Academy of Music on Jan. 12, March 31 and April 19. The first will present the Bach Choir of Bethlehem under its own conductor, Ifor Jones. Eugene Ormandy will conduct the other two, for which the soloists will be Artur Rubinstein, pianist, and Benny Goodman, clarinettist. All the participants donate their services for the purpose of building up the pension fund.

Detroit Symphony Marks Centenary of Mendelssohn

DETROIT.—The third pair of concerts of the Detroit Symphony, Nov. 6 and 7, honored the centenary of Mendelssohn's death with two works by that composer, including the Fingal's Cave Overture and his early Symphony No. 9 for String Orchestra, as well as Mozart's Don Juan and the Grieg Piano Concerto, with Percy Grainger as soloist.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Nov. 15. Boston Symphony, CH, A; Philharmonic-Symphony, Muench conducting, Jacques Abram, pianist, soloist, CH, E; Katherine Bacon, pianist, TH, A; Dorothy Averell, violinist, TH, 5:30 p.m.; People's Songs, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.

Nov. 16. Philharmonic-Symphony, Muench conducting, Jacques Abram, pianist, soloist, CH, A; Byron Janis, pianist, CH, E; Lawrence Winters, baritone, TH, A; New Friends of Music (Collegiate Chorale), TH, 5:30 p.m.; Eula Beal, contralto, TH, E; National Association American Composers and Conductors, TiH, E.

Nov. 17. Nathan Milstein, violinist, CH, E; Little Orchestral Society (Vronsky and Babin and Rosina Lhevinne, soloists), TH, E.

Nov. 18. Philadelphia Orchestra, CH, E; Marie Luviso, soprano, TH, A; Ania Dorfmann, pianist, TH, E.

Nov. 19. New York Youth Concert, CH, A; Frances Magnus, violinist, CH, E; Elena Barberi, pianist, TH, A; Teresa Sterne, pianist, TH, E.

Nov. 20. Philharmonic-Symphony, Mitropoulos conducting, CH, E; Inez Matthews, soprano, TH, A; Aurora Mauro-Cottone, pianist, TH, E; Maryann Muscurella, pianist, CRH, E.

Nov. 21. Philharmonic-Symphony, Mitropoulos conducting, CH, A; Nadia Reisenberg, pianist, CH, E; David Soyer, cellist, TH, E; New York Little Symphony, TiH, E; George Papavassiliou, violinist, CRH, E.

Nov. 22. Philharmonic-Symphony Young People's Concert, Ganz conducting, CH, M; Myra Hess, pianist, CH, A; William Masselos, pianist, CH, E; Guiomar Novaes, pianist, TH, A; Robert Goldsand, pianist, TH, 5:30 p.m.; Olgin Memorial Concert, TH, E; Beverly Somach, violinist, TiH, E.

Nov. 23. Philharmonic-Symphony, Mitropoulos conducting, CH, A; Jerome Rappaport, pianist, CH, E; Ethel Elfenbein, pianist, TH, A; New Friends of Music (Gordon Quartet and Harry Davis), TH, 5:30 p.m.; Daniza Ilitsch, soprano, TH, E; Coreania Hayman, soprano, TiH, A; Maria Schacko, mezzo-soprano, Heida Hermanns, pianist, Therese Censor, soprano, TiH, E; Emmeline Cave, song recital, CRH, A; Ditta Daye, coloratura soprano, CRH, E.

Nov. 24. Julius Katchen, pianist, CH, E; Leslie Frick, mezzo-soprano, TH, A; Joseph Laderoute, tenor, TH, E; Geraldine Cooke, soprano, TiH, E.

Nov. 25. E. Robert Schmitz, pianist, CH, E; Eleanor Brownell, soprano, Richard Browning, tenor, TiH, E.

Nov. 26. New York Interracial Singers, CH, E; Kathleen Kersting, soprano, TH, A; Leonard Rose, cellist, TH, E; Walter Brandin, bass-baritone, TiH, E.

Nov. 27. Philharmonic-Symphony, Mitropoulos conducting, Mischa Elman, violinist, soloist, CH, E; Rose Dirman, soprano, TH, A; Josefina Megret, pianist, TH, E; Kohark Gazarossian, pianist, TiH, E.

Nov. 28. Philharmonic-Symphony, Mitropoulos conducting, Mischa Elman, violinist, soloist, CH, A; Erica Morini, violinist, CH, E; Sylvia Zaremba, pianist, TH, E; Valentina Aksarova, soprano, TiH, E.

Nov. 29. Montreal Women's Symphony, CH, A; Elisabeth Schumann, soprano, TH, A; Ladislas Helfenbein, pianist, TH, 5:30 p.m.; First Magyar Reformed Church, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Manhattan Opera Guild, CRH, E.

Nov. 30. Philharmonic-Symphony, Mitropoulos conducting, Clifford Curzon, pianist, CH, A; Kenneth Spencer, basso, CH, E; Blanche Thebom, mezzo-soprano, TH, A; New Friends of Music (Jennie Tourel and Erich Itor Kahn), TH, 5:30 p.m.; Grace Castagnetta, pianist,composer, TH, E; Ralph Pierce, pianist, TiH, A; Ronald Persinger, viola, TiH, E; Manhattan Opera Guild, CRH, E.

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CHICAGO Concerts Increase

By DOSHA DOWDY

CHICAGO, ILL.—The Allied Arts Corporation (Edgar Goldsmith and Warren Thompson, managers) opened its season on Oct. 26 in Orchestral Hall, when Fritz Kreisler, with Carl Lamson at the piano, launched the first section of the History and Enjoyment of Music Series. Mr. Kreisler played to a sold-out house, even to an overflowing stage—a fitting tribute to this great artist, who delighted his audience with a program composed of works by Bach, Schumann, Chausson, Schubert, Brahms, Dvorak, and his own compositions.

Other concerts listed in the first section of this series are by Dorothy Maynor, Nov. 2; Cleveland Orchestra, Szell conducting, Nov. 16; Ferruccio Tagliavini, Nov. 30; Artur Rubinstein, Jan. 18; and Gregor Piatigorsky, March 27. The Allied Arts Corporation is presenting in its second annual Piano Series in Orchestra Hall, Witold Malcuzynski, Nov. 7; Benno Moiseiwitsch, Nov. 22; Maryla Jonas, Dec. 12; Robert Casadesus, Feb. 8; and Luboshutz and Nemenoff, March 14. Announcements have also been made of Lotte Lehmann's song cycle to be given in Orchestra Hall, Jan. 3, Feb. 6, and March 13. These will be Mme. Lehmann's only Chicago appearances during the season.

Orchestra Presents Martinu Novelty

The programs chosen by Artur Rodzinski for the third and fourth concerts of the season were of striking contrast. Those of Oct. 23 and 24 represented Mozart's Symphony in G Minor (K. 550); Tchaikovsky's Overture-Fantasia, Romeo and Juliette; Fête-Dieu à Séville, by Albeniz; Ravel's Pavane Pour Une Infante Défunte; and Debussy's La Mer.

Great respect was shown for the pure, classic music of Mozart's symphony, given an extremely clear-cut performance and played with beautiful balance and fine feeling for tempi. The dramatic themes of Romeo and Juliette were presented with unusual effectiveness. This excellent program closed with a fastidious and beautiful reading of La Mer.

The final concerts of the month offered two symphonies, Beethoven's First and Tchaikovsky's Fifth and Martinu's Concerto Grosso for Chamber Orchestra. The latter work, given its Chicago premiere, was interestingly constructed and stimulating musically. Remarkable synchronization was achieved in the performance, with special honors going to the two piano soloists, Chicagoans Jane Anderson and Stefan Bardas. Both exhibited superior pianism. Beethoven's symphony was played with delightful clarity and appreciation for its simple beauty, and the finale brought vociferous applause. In the Tchaikovsky, detailed workmanship and the orchestra's alert and vigorous response to their conductor were always in evidence, but an overall inspired performance was not maintained. There were times when tempi were somewhat erratic, slight unsteadiness of rhythm was noticeable, and dramatic fervor subsided before the crest was reached.

Young People's Concerts in 29th Year

The Young People's Concerts by the Chicago Symphony opened their 29th season in Orchestra Hall on the afternoon of Oct. 24, with Tauno Hannikainen conducting. Armin Watkins was soloist in the Allegro Moderato from Greig's piano concerto. Among other composers represented were Rudolph Ganz, whose Percussional Mêlée, recently written, was given its second performance; Bach-Abert, Strauss, Tchaikovsky, Grieg, Wagner and Sousa. The same program was repeated on Nov. 4.

The next events in this series, given on alternate Tuesday afternoons at 3:30, will be on Nov. 18 and Dec. 2, with Joel Levin as soloist in Weber's Concertstück for piano and orchestra. Folk Tales in Music will be the subject of these two programs, represented by Weber's Overture to Der Freischütz; Liadow's Kikimora; Strauss's Till Eulenspiegel, and Sousa's Semper Fidelis.

Ruth Ray Opens Concert Season

Ruth Ray, violinist, opened her concert season on Oct. 25, when she was presented in recital at Frances Shimer College in a program of works by Tartini, Couperin, Leclair, Mozart (concerto in A major), Milhaud, Nin, and Wieniawski. Miss Ray was also heard in a faculty recital at Cornell College Conservatory of Music, Nov. 9. Olga Sandor was at the piano for the artist on both occasions.

Dorothy Maynor Presented by Allied Arts Corp.

The recital program of Dorothy Maynor heard in Orchestra Hall Nov. 2, was a beautifully chosen one. It required and recieved from the artist the utmost artistically. Miss Maynor's exceptionally beautiful voice has extraordinary capabilities. She has great emotional power, and a wonderfully expressive face, which serves to illumine her songs. She has also the musical insight and imagination to catch the subtlest glint of the most delicate phrase. Only when vocal production was occasionally forced and there were harsh dynamics, was there imperfection to detract from her singing. The acclaim of the large audience attested its recognition of Miss Maynor as one of the great artists of the day.

Walden String Quartet and Rudolph Ganz

The Walden String Quartet (Homer Schmitt, first violin; Bernard Goodman, second violin; Eugene Weigel, viola; Robert Swenson, cello) showed a fine understanding of ensemble playing in its Kimball Hall Recital on Nov. 2 The performance of the Haydn Quartet in C Major, Op. 20, No. 2, and the Brahm's Quintet in F Minor, for piano and strings was characterized by excellent musicianship. The remarkably fine pianism of Rudolph Ganz, assisting artist in the latter, unified the ensemble, and the result was a thoroughly satisfying performance. Bruce Foote was the very capable artist in Eugene Weigel's setting of Thoreau's The Fall of the Leaf. Although this composition for baritone and string quartet contained some genuinely musical impulses, it seemed incredibly long, perhaps because there appeared to be a serious lack of variety in the development of the ideas. G. B.

Wells Students Make Appearances

Pupils of Howard Wells scheduled for important appearances in concert and with orchestras are Armin Watkins, soloist with the Chicago Symphony at Orchestra Hall, Oct. 21 and Nov. 4, under

CHRISTINE LINDBERG,
21-year-old American mezzo-soprano, made her debut on Oct. 29 at the Royal Opera, Stockholm, as Amneris in Aida, her first appearance on the professional opera stage. Born in Chicago, she grew up in Texas, studied in New York and Switzerland under Karin Branzell. Her agent, William L. Stein, secured her a contract with the Stockholm Opera last spring.

Tauno Hannikainen; Eloise Matthies, Kimball Hall recital, Dec. 3; Dina Koston, winner of Young Artist Contest of the Society of American Musicians, Kimball Hall recital, Jan. 16; Renan DeCamp, Kimball Hall recital, Feb. 20; Elva Barabash, soloist with Steinmetz High School Orchestra in November and with the Wright Symphonic Band in December; and Emily Tuma, soloist with Morton High School Orchestra in January.

Kozakevich for Chicago

Stefan Kozakevich, baritone of concert, opera and radio, will appear with the Lithuanian Choral Association under Joseph Kenston, at Sokol Hall, Sunday, Nov. 23 at 3 p.m. Mr. Kozakevich was heard in the same hall as recitalist for the annual concert sponsored by the Lithuanian newspaper "Vilnis" on Oct. 26. He will appear in concerts with the Russian Stars of Opera throughout the New England States during November. A recent engagement in Atlantic City, N. J., was a joint recital with Felix Knight and Florence Kirk under the direction of L. W. Cox.

Evanston Civic Orchestra to Give Series

The opening concert of the Evanston Civic Orchestra season, under Elwyn Owen, will be given Dec. 2 at Cahn Auditorium. Soloists will be duo-pianists Vera Gilette and Vincent Micari, playing Mozart's Double Concerto in E Flat Major. The two following concerts are scheduled for Feb. 17 and May 25.

Eunice Steen Lamont Presents Pupils

Pupils presented in recital by Eunice Steen Lamont on Oct. 19 (Lyon & Healy Recital Hall) were Polly Andros, Dorothy Frank, Rita Peplow, Taylor Lewis, Elaine Marinakos, Margaret Murphy, Etta Ruble, Karen Gunderson, Elaine Stamos, Bernice Gustavson, Anne Sjostrand, Lillian Omiecinski, Raphael Durso, Vivian Batty, Olive Higgins, Dolores Frazzini, and Elizabeth Carr. Rhea Shelters was at the piano for the singers.

Bruce Barbour's Concert

Bruce Barbour, at Kimball Hall on Oct. 21, showed understandable predilection for the Romantic composers. He is a pianist of vigor and conscientious technique whose relish for the music of Chopin, Granados, Chabrier and Schumann it is a pleasure to share. Less emphasis upon the mechanisms of projection would, however, have strengthened Mr. Barbour's performance of his opening work, Bach's Italian Concerto. The balance of the recital was altogether commendable. A well conceived Chopin group (Polonaise in C Minor, A Minor Mazurka, and seldom-played Variations Brillantes) led through Granados' Lady and the Nightingale and Chabrier's Scherzo-Valse to Schumann's Carnaval. In all of these Mr. Barbour's lucid imagination coupled with a robust and stimulating power of integration reinforced the impression of a pianist of arresting abilities. J. M.

Fine Arts Quartet Begins Concerts

The Fine Arts Quartet of the American Broadcasting Company, in the first of six chamber music concerts at Fullerton Hall of the Art Institute, before a large, approving audience, provided an evening of ensemble playing of the highest order. The quartet (Op. 18, No. 6)

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of Beethoven was beautifully conceived and executed with a polish in performance and intensity which were truly revealing of the music's significance. Adapting their style of playing to different periods of music with comparative ease, the instrumentalists gave the first Chicago performance of the third quartet of Shostakovich. Here the balance was not always acceptable, but the playing continued to show cohesion and energy. This very quality of unity, however, was missing in the Brahms Sextet in G. Many of the subtleties of expression inherent in the work were lost.

The next concert in the series is scheduled for Nov. 19, when music of Beethoven, Bartok and Mozart will be heard.

F. M.

Reichhold Symphonic Awards Announced

DETROIT.—Announcement of the winners of the $32,500 Henry H. Reichhold Symphonic Award for the Western Hemisphere was made on the Detroit Symphony broadcast on Nov. 2. First prize of $25,000 goes to Leroy Robertson, 51-year-old composer, a native of Utah and Professor of Music at the Brigham Young University in Provo, for his Trilogy.

Second prize of $5,000 was won by Camargo Guarnieri, well-known Brazilian composer, of Sao Paulo, for a score as yet untitled.

The third prize, $2,500, was awarded to Albert Szendrey, of Los Angeles, a staff composer for MGM, for his Inter-American Symphony.

Eight honorable mentions were awarded to the following composers: Edmond De Luca, Drexel Hill, Pa.; Jean Vallerand, Montreal, Canada; Domingo Santa Cruz, Santiago, Chile; J. A. Calcaño-Calcaño, Caracas, Venezuela; Paulino Paredes Perez, Morelia, Mexico; Jose Maria Castro, Buenos Aires, Argentina; Hector A. Tosar Errecart, Montevideo, Uruguay; and Joao de Souza Lima, Sao Paulo, Brazil.

Gallo's Chicago Season Ends with Profit

A release from Fortune Gallo's office states that the recent three-weeks' season of the San Carlo Opera in Chicago, given by invitation of the Chicago Opera and the Chicago Music Foundation, was a financial success, ending in the black. Additionally, the San Carlo company contributed about $10,000 to the Chicago Opera as a result of its Chicago engagement.

Myra Hess Awarded Decoration

Before Dame Myra Hess sailed for the United States, she received another decoration, this time from the Netherlands, when she was made Commander of the Order of Oranje-Nassau by Queen Wilhelmina, presented to her by the Dutch Ambassador in London.

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St. Louis Premieres Tansman Score

ST. LOUIS, MO.—The St. Louis Symphony Orchestra's 68th season opened auspiciously under the leadership of Vladimir Golschmann, who began his seventeenth year as musical director and conductor. The initial program provided a brilliant exposition of the capabilities of a top-flight orchestra, and included the Couperin-Milhaud Overture and Allegro, the Fourth Symphony of Beethoven and Rachmaninoff's Symphony No. 2.

The second concert pair included the world premiere of Alexandre Tansman's Symphony No. 7. The score is typical of Tansman's ingenious invention, his deftness at instrumentation and melodic and harmonic modernism, which is always interestingly achieved without reaching so far into the atonal field as to offend the uninitiated ear. The performance was notable and received the kind of enthusiastic approbation to which it was entitled. On the same program, Mr. Golschmann played Mozart's Magic Flute overture, the Tchaikovsky Fourth Symphony and Strauss' Rosenkavalier suite.

Eleanor Steber was the first soloist of the season, and her conquest was immediate and unequivocal. She evoked waves of applause for her beautiful interpretations of arias from The Marriage of Figaro, Der Freischütz, Otello, Madame Butterfly and LaBoheme. Encores were graciously granted.

A first St. Louis performance of Bernard Wagenaar's Song of Mourning, played with appropriate reverence, was generally appreciated, as were the Bach B minor suite and the Moussorgsky-Ravel Pictures at an Exhibition.

Concert and Ballet

The Principia Concert and Lecture Course began its season with the first appearance here of the First Piano Quartet. This unusual musical novelty delighted a capacity crowd with a miscellaneous program encompassing many fields from Bach to Shostakovich. Several additional numbers were given in response to demand.

Entertainment Enterprises presented the annual appearance of the Ballet Russe de Monte Carlo, headed by Alexandra Danilova, Frederic Franklin and Leon Donielian, with the orchestra conducted by Paul Strauss and Ivan Boutnikoff. Three performances were given with the former favorites such as Swan Lake, Scheherazade and Beau Danube still exerting appeal.

Light Opera Guild Opening

The St. Louis Light Opera Guild scheduled for three productions this season, opened with four performances of Emmerich Kalman's Countess Maritza, played before highly pleased audiences. With a chorus of 65, an orchestra of 30 and a capable cast, this latest effort of the popular organization may be rated among its best. Kenneth Schuller, organizer and musical director of the enterprise, again demonstrated his fine musical accomplishments. O. C.

Sonata by Louise Talma Wins $1,000 Prize

Louise J. Talma, composer, organist, and member of the music department of Hunter College, New York City, has been awarded the $1,000 North American Prize for her First Piano Sonata by the E. Robert Schmitz School of Piano, of San Francisco. The award was made at a luncheon in her honor at the Hotel Plaza on Nov. 17.

The prize donated by Eleanor Pflugfelder in a competition for composers of the United States, Canada and Mexico, is designed to encourage the composition of North American piano music. A further part of the contest will include the selection by pianists of the three countries of typical programs of modern works, including the winning composition, and an award will be made next year for the best performer of such a list.

Prof. Talma, who is on leave from Hunter College while working on composition under her second Guggenheim Fellowship, composed the winning score four years ago at the MacDowell Colony, Peterborough, N. H., and dedicated it to Mrs. Edward MacDowell.

Dinner Aids Palestine Orchestra

A dinner-concert in honor of the Palestine Philharmonic Orchestra took place at the Waldorf Astoria Hotel on Nov. 13. Serge Koussevitzky was honorary chairman. Acting chairmen were Leonard Bernstein, who has conducted the Palestine orchestra the past season and will return there this spring for repeat appearances, Constance Hope, Herbert Katzman and Goddard Lieberson. A musical program was presented by Eleanor Steber, the Metropolitan soprano, and Isaac Stern, violinist, with Leonard Bernstein, music director of the New York City Symphony Orchestra.

Eleanor Painter Strong Passes

ELEANOR PAINTER STRONG, former leading soprano in opera and operetta, died in Cleveland on Nov. 3. A native of Waterville, Ia., Miss Painter went to Europe with her mother to study singing in Berlin and London. She appeared in Lilac Domino in New York in 1915. Victor Herbert wrote Princess Pat for her; she sang the leading role for two seasons, then made her operatic debut in Berlin and toured Germany in Carmen, La Boheme, Madame Butterfly and Faust, later taking leading roles with the San Francisco and Philadelphia Opera Companies. Miss Painter was married in 1916 to Louise Graveure, and they were divorced in 1930. The following year she retired from her singing career and married Major Charles H. Strong, president of a Cleveland department store. She subsequently wrote a novel, Spring Symphony. Besides her husband, she leaves three brothers.

LOS ANGELES Greets Opera

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The San Francisco Opera Company, celebrating its silver anniversary, came to Los Angeles for its 11th annual season in the Shrine Auditorium. It proved an artistic triumph and brought several operas not done here for some time.

Triumph of the season was Wagner's Götterdämmerung, which received one of those magnificent performances in which everyone is virtually perfect and everything happens for the best. The result was memorable. William Steinberg's masterful conducting had every nuance in place and every tempo a firm step in the development of the music drama. Set Svanholm gave a tremendous portrayal of Siegfried; Helen Traubel was a magnificent Brünnhilde. The Hagen of Lorenzo Alvary was a triumph of characterization, as well as being beautifully sung. Regina Resnik was an attractive, credible Gutrune, George Czaplicki supplied a dignified Gunther, while Margaret Harshaw was a notable Waltraute. Lesser roles were as well polished as those of the principals. The chorus, splendidly trained by Kurt Herbert Adler, distinguished itself as indeed it did in every performance throughout the season. William Wymetal's stage direction was admirable.

Montemezzi Leads L'Amore

A superb performance, too, was given Montemezzi's The Love of Three Kings under the efficient baton of the composer, now a Hollywood resident. Dorothy Kirsten, the Fiora, was understandably something for the males to fight over, both in luscious voice and attractive person. Robert Weede sang a splendid, dignified Manfredo, Charles Kullman portrayed Avito with standard Italian histrionics. Ezio Pinza provided a dominating Archibaldo, but should know that a blind person moves easily about his own home.

Revival of Louise

Though Charpentier's Louise was presented with the utmost finesse and musical charm, its emphasis on the domestic scene highlights the absurd snobbery of opera "in the original tongue," since it was obvious that most of the auditors were unable to appreciate its finesse. Miss Kirsten was credible in the title role, looking and acting the part to perfection, and singing with great charm. Her sadistic mother and father were interpreted superbly by Claramae Turner and Pinza, while Raoul Jobin sang a well-polished Julien. The many small roles were admirably interpreted and the stage direction reflected great credit on the skill of Armando Agnini. Paul Breisach conducted.

Marriage of Figaro Charms

Mozart's Marriage of Figaro was delivered with suitable charm, particularly provided by Bidu Sayao as a piquant Susanna and Martial Singher as a genteel Count. Herta Glaz sang a neatly polished Cherubino and deserves special commendation for not overacting. Pinza portrayed Figaro with his usual gusto. Florence Quartararo sang somewhat unevenly through the role of the Countess. Salvatore Baccaloni was his usual buffo self as Doctor Bartolo, and Alessio De Paolis was accorded the tribute of many titters with his Don Basilo characterization. That the performance was more even than the cast was due to the artistic conducting of Steinberg.

La Gioconda Restored

The opening on Oct. 20 revived Ponchielli's La Gioconda, which was done as well as its intrinsic creakiness permits. Stella Roman was pleasing in the title role. Margaret Harshaw was appealing as La Cieca, Leonard Warren was a robust Barnaba. But the outstanding performance was given by Kurt Baum as Enzo, whose voice rang out in stirring tones. Blanche Thebom sometimes sang unevenly as Laura, and Nicola Moscona was adequately dignified as Alvise. Dick Marzollo's conducting managed to keep the pace, so that the excessive melodrama was largely mitigated to the point of credibility.

Svanholm Sings Otello

Season's surprise was the discovery of Set Svanholm as an outstanding Otello. The success of the performance was due to his beauty of voice, efficient acting, under the superb leadership of Steinberg and the robust singing of the chorus. Licia Albanese was the Desdemona, and Lawrence Tibbett the Iago.

Coloratura Substitutions

Illness prevented Lily Pons from appearing in her scheduled two operas, Lucia Di Lammermoor and Rigoletto. In the former the superb tenor of Jan Peerce and the suave bass of Lorenzo Alvary carried the show, which was adequately directed by Pietro Cimara. Josephine Tumminia substituted for Pons at the last moment.

The sensation of Rigoletto was the appearance of Nadine Conner as Gilda. She portrayed the role with charming finesse. Peerce sang the Duke with his customary magnificent assurance and appealing top tones. Tibbett acted the title role appealingly.

Aida and Boheme

Tenor Kurt Baum triumphed in Aida, and stopped the show with his Celeste Aida aria. Weede made a fine Amonasro, and Alvary was an exceptionally good King. Miss Harshaw was a vocally stirring Amneris. Moscona provided a powerful Ramfis.

Perennial charm of La Boheme was skilfully produced by the conducting of Gaetano Merola, the only time he assumed the baton during the season. He had a fine group of Bohemians to work with in Miss Sayao (Mimi), Lois Hartzell (Musetta), Peerce (Rudolph), Giuseppe Valdengo (Marcel), George Cehanovsky (Schaunard) and Moscona (Collins). Valdengo, making his first local appearance, made a decided hit.

Budapest Quartet Pleases

The Budapest Quartet drew chamber music lovers to the Wilshire Ebell Theater, Oct. 29, and rewarded them with fine playing of Mozart's D minor Quartet (K. 421), an early Beethoven, Op. 18, No. 4, and the seldom heard Schubert Octet in F Major, Op. 166. In the latter the quartet was assisted by four leading local musicians who contributed to a performance of great finesse and charm.

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Pi Lambda Chapter of Phi Beta Professional Music Fraternity held a recent meeting in Berkeley, Calif., at the home of Gale King. Plans were made for winter concerts in San Francisco after Christmas. June Haskins, chapter advisor, was among those attending.

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Previews have not offered much to music-lovers recently. Frank Skinner provided some Tchaikovsky-like music for Douglas Fairbanks' "The Exile." With a great deal of opportunity at his disposal, Daniele Amfitheatrof contrived an undistinguished score for a good picture, "The Lost Moment."

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On the Universal-International lot, as soon as Frank Skinner completes work on Walter Wanger's current production, "Tap Roots," he will proceed to Nunally Johnson's fold to score "Mr. Peabody and the Mermaid. . . ."

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Over at Paramount, the Mitchell Boys' Choir has been working in "The Paleface."

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Reah Sadowsky, pianist, is in the midst of a western concert tour which includes Santa Barbara, San Francisco, Oakland, Seattle, Vancouver, before proceeding to her New York home for Christmas.

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Allan Jones is contemplating a winter tour of Japan. The Matsuo Bros. of Hawaii have offered him a reputed $5,000 a week for his services.

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Irwin Parnes announces a local concert series to include Marjorie Lawrence, Guiomar Novaes, Mischa Elman, Jacques Thibaud, Eugene Conley, the Roth Quartet, and Carol Brice.

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Ethel Leginska has given Los Angeles five interesting seasons with her "New Venture in Music," where her pupils have presented the entire Well Tempered Clavichord, complete Sonatas and Variations of Beethoven, and the entire piano works of Chopin, Schubert and Liszt. This season the piano works of Schumann will be presented by Marilyn Neeley, Josephine Rodriguez, Richard Ellis, Gloria Greene, Marianne Lewis, Lucille Oliver, Ralph Pierce, and George Cassady.

SECOND ANNUAL CELEBRITY LUNCHEON of the Opera Guild of Southern California, at Ambassador Hotel, Hollywood, honored the artists of the San Francisco Opera. Mayor Fletcher Bowron, left, presents silver plaque, gift of the Guild, to Gaetano Merola, right, on his 25th anniversary as director of the company. Mrs. Arthur Bergh, Luncheon Chairman, is at center. Silver candlesticks and baton of same metal were presented to Merola from the Riverside and Laguna Beach Opera Guilds.

LEOPOLD SACHSE, stage director of the New York City Center Opera, has been appointed, with Albert Feldman, by the New York College of Music for courses in Stage Technique of Opera. Dr. Sachse is conducting the advanced dramatic group of the Young People's opera at the college and Mr. Feldman the preparatory course. (Photo by Rudy Bleston.)

Delta Omicron Holds Its 21st National Conference

The 21st national conference of the Delta Omicron Professional Music Fraternity was held recently at the Roanoke Hotel, Roanoke, Va. Highlights included the training program for the delegates. Gerre Wood, musical delegate from Detroit, presented a proposal for international work with UNESCO as a special project. Ruthabeth Conrad, violinist, accompanied by Lela Hanmer, gave the artist musicale. Miss Hanmer also directed the Delta Omicron Chorus. The twilight musicale was presented by Mary Chelf, Hope Robinson, Opal Walker and Gerre Wood. Ann Dry also sang. Prizes for the best scrap books of the year went to Zeta Delta Chapter of Milwaukee (first), Theta Chapter of Nebraska University, and Delta Iota Chapter, College of Education, Mount Pleasant, Mich. Marie Marti received the sorority alumnae achievement award at a luncheon in honor of the alumnae.

Louise C. Hoch was re-elected national president; Helen D. Bishop, vice president; Margaret Easton, secretary, and Agnes H. Sena, treasurer. Only change in the officers of last year was the election of Mrs. William Netherton of Louisville as national editor of The Wheel, national sorority magazine. The conference was attended by two of its founders, Lorena Creamer McClure and Mabel Dunn Hopkins.

Jess Walters, Heard in Opera, Will Open Concert Tour

Jess Walters returned from an engagement at the Chicago Civic Opera House, where he sang the baritone leads in Rigoletto, Pagliacci, Traviata, Trovatore, Aida. Going back to Chicago, he sang on the Theatre of the Air (Rigoletto) on Nov. 15. Mr. Walters will make an 11-week concert tour with Charles L. Wagner, starting January, 1948.

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(*Continued from page 8*)

Edmund Kurtz's Cello Art

The annual recital of Edmund Kurtz on Oct. 31 moved from Town Hall to the larger auditorium without any loss of effective projection. Previously heard in Carnegie with orchestra, the cellist was even more impressive as solo recitalist. His fluent tone carried easily, the clear, velvety quality being notable despite the inclement atmospheric conditions. Mr. Kurtz's artistry, technical skill and his exceptionally fine instrument seemed superior to any handicap. The virtuoso passages of the Tartini D minor Concerto were dexterously played and the Bach unaccompanied Suite in G major achieved distinction. Other numbers programmed were Brahms' Sonata in F major, compositions by Delius, Rakov, Ibert and Cassado. Special mention should be the four Fables of Ibert, stylistically interesting in construction, entertaining and picturesque.

Excellent piano accompaniments were played by Artur Balsam. M.C.

Kreisler Wins Rising Tribute

A recital by Fritz Kreisler is always a magnet to draw an overflowing audience, and his appearance of Nov. 1 had the customary lavish attendance and applause. In fine form, the violinist, who at 72 has the halo of a legend, played Bach's Sonata No. 2 in B minor, Schumann's Fantasy in C, Op. 131, Chausson's Poème, and music of Schubert, Dvorak, Brahms and his own Malaguena and Gypsy Caprice. The audience greeted him by rising, demanding encores and ovations. Carl Lamson was at the piano. L. D.

Roland Hayes Hailed

Roland Hayes, celebrated Negro tenor, on Nov. 2, appeared before a very large audience in a recital well worthy of his achievements in song interpretation. Older classical numbers opened the program, including a memorable reading of Beethoven's Adelaide. German lieder included a well-nigh perfect Du Bist die Ruh and Der Nussbaum. After these came pellucid French chansons, with an arresting vocal version of the Danse Macabre by Saint-Saens, succeeded by a number of spirituals, of which the unaccompanied Swing Low, Sweet Chariot was something to remember. Throughout, the delicate phrasing and diction with its golden patina were a delight, as was his impeccable style, and the voice was as pleasing, if not quite as robust as ever. Reginald Boardman, at the piano, was admirable, and the audience's unqualified response must have gratified the recitalist enormously. T. P.

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Tom Scott in Folksongs

Tom Scott, baritone, on Oct. 16 was heard in another of his inimitable folk song programs featuring authentic Americana. The three groups presented were titled I Went East and I Went West, See What Love Has Done for Me, and the spirituals, Want to Cross Over Into Camp Ground. A large audience greeted the singer's pleasant, informal delivery with enthusiastic approval. M. C.

Emilio Osta Plays Exotic Works

Emilio Osta, noted as a specialist in Spanish and Latin-American compositions, on Oct. 17 added to his repertory offerings two Bach Preludes and Fugues, from the Well Tempered Clavichord, the D minor Sonata of Beethoven and several Chopin Etudes and concert pieces. The rest of the program presented music of Granados, Albeniz, Sarasate-Osta and De Falla. The elder music showed the pianist's devotion to technical detail and his command of effective nuance. In more eloquent and fluent playing of the Spanish group, Mr. Osta revealed brilliant color, rhythmic sureness and interesting interpretative skill. M. C.

Edna Thielens Sings

Edna Thielens, soprano, on Saturday afternoon, Oct. 18, made her New York debut in a recital that showed her a singer of much promise, in fact already full-fledged from many aspects. The voice, tremulous at first became firm in sustained passages as the program proceeded, and the interpretations seemed to deepen in feeling. The tone was always pure and even, except at some infrequent wide intervals. The selections were admirable: old Italians, German romantics and Moderns, were all drawn upon—in excellent representation. Leo Mueller at the piano gave excellent support. T. P.

John Ranck Interprets Griffes Sonata

In an interesting and varied program which included several seldom played numbers, John Ranck, pianist, on Oct. 18, made a definitely good impression at his New York debut. His delivery of Grieg's Holberg Suite, the 1 and 4 Bagatelles and the F sharp minor Sonata of Beethoven, plus the difficult Griffes Sonata, displayed technical assets above the average, expressive resourcefulness and stylistic balance.

Ravel's Sonatine and Scarbo, Three Mazurkas and the Barcarolle by Chopin, Tcherpine's Ten Bagatelles and two Medtner Fairy Tales completed the list. M. C.

Hendl Leads Children's Concert

The first of the Young People's Concerts in the Elementary Series under the direction of Walter Hendl, the Philharmonic's assistant conductor, on Oct. 18 featured contemporary works designed for the most part specifically for youngsters. All first performances, the works included Alex North's Little Indian Drum with David Brooks, narrator; Gould's Holiday Music, Hendl's own Little Brass Band, narrated by Frank Gallop, and two excerpts from Kreutz's Paul Bunyan Suite.

A warm atmosphere was immediately established between Hendl and his young listeners. Conversation flew back and forth between numbers, and there was absolute quiet during the music. Everyone seemed to be having a good time, even the Philharmonic players. This was indeed a happy innovation. R. K.

Borovsky in Masterly List

Alexander Borovsky, who gave a Town Hall recital on Oct. 18 (afternoon) included in his program Scarlatti's Sonata in F sharp minor, Beethoven's Sonata Op. 111, the Italian Concerto of Bach and a Chopin group. Two new pieces by Messiaen received their first performances here and he rounded out his program with three Scriabin Etudes. Mr. Borovsky's mastery of the piano is known. His stature has grown in all phases of artistic interpretation since he was last heard here and a grateful audience gave him voluminous applause. L. J. G.

George Haddad Bows

At 5:30 the same afternoon a pianist new to this city, George Haddad, of Syrian descent, played a list consisting of three Scarlatti Sonatas, Schubert's A major Sonata, Op. 120, the B minor Sonata of Chopin, Debussy's Estampes, four Syrian folk songs (arranged by the artist), three pieces by Harry Somers (Light and Dark, Strangeness of Heart, and Etude) and Granados and Ravel excerpts. Mr. Haddad commands a flowing technic and a smooth tone which reflects the bright or shadowy tints of interpretation. Depth and romantic feeling were not always present in great degree, but his deftness at coloration and feeling for imagery made the Debussy passage especially a highly rewarding interlude. M. L. S.

Louis Graveure Returns

Louis Graveure, on Sunday afternoon, Oct. 19, appeared in recital after an absence of many more years than one cares to contemplate, before a huge audience. Mr. Graveure's old insight in interpretation was at times in evidence in a program of interesting and carefully chosen sort. It included Lieder by Schubert, songs of Tchaikovsky, Moussorgsky, Gretchaninoff and Rachmaninoff, French works by Chausson, Koechlin, Duparc, Bemberg, and an English group of Purcell, Storace and Coleridge-Taylor. His present vocal condition was not at all times an ideal one for its realization. Nevertheless, several numbers had to be repeated. The assistance of Tuen Don at the piano contributed to the general effect. P. T.

(*Continued on page 23*)

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BERLIOZ: Romeo and Juliet. NBC Sym., dir. Toscanini. Victor DM-1160, 3 discs, $4. (Also DV-7, 3 plastic discs, $7.)

HAYDN: Surprise Symphony. Boston Sym. Orch., dir. Koussevitzky. Victor DM-1155, 3 discs, $4.

RAVEL: Valses Nobles et Sentimentales; Daphnis and Chloe Suite No. 1; DEBUSSY-RAVEL: Sarabande. San Francisco Orch., dir. Monteux. Victor DM-1143, 4 discs, $5.

TCHAIKOVSKY: Fifth Symphony. Philharmonia Orch., dir. Kletzki. Columbia MM-701, 6 discs, $8.35.

Instrumental

BEETHOVEN: Appassionata Sonata. Rudolf Serkin (piano). Columbia MM-711, 3 discs, $4.60.

CHOPIN: Sonata in B flat minor; Mazurka in A minor (Op. 17, No. 4). Robert Casadesus (piano). Columbia MM-698, 3 discs, $4.60.

DEBUSSY: Preludes, Book II. E. Robert Schmitz (piano). Victor M-1138, 6 10-inch discs, $5.85.

LECUONA: Malaguena; GOULD: Guaracha. Whittemore and Lowe (duo-pianists). Victor 11-9759, $1.

MOZART: Clarinet Quintet. Philharmonia Quartet and Reginald Kell (clarinet). Columbia MM-702, 4 discs, $5.85.

TCHAIKOVSKY: Concerto in B flat minor. Artur Rubinstein (piano) and Minneapolis Orch., dir. Mitropoulos. Victor DM-1159, 4 discs, $5.

Vocal

BACH: Mass in B minor. Victor Chorale and Orch., dir. Robert Shaw, with Ann McNight and June Gardner (sop.), Lydia Summers (con.), Lucius Metz (ten.) and Paul Matthen (bass). Victor DM-1145/6, 17 discs, $19.95.

BELOVED CHURCH SOLOS, sung by Lura Stover, Lydia Summers, Harold Haugh and J. Alden Edkins. Bibletone set U, 4 10-inch discs, $4.50.

DONIZETTI: O Mio Fernando (La Favorita). Nan Merriman (con.) with Victor Orch. dir. Weissmann. Victor 11-9793, $1.

HUMPERDINCK: Hansel and Gretel. Risë Stevens, Nadine Conner, Thelma Votipka, John Brownlee, Claramae Turner and Lillian Raymondi. Chorus and Orch. of Metropolitan Opera House dir. Max Rudolf. Columbia MOP-26, 2 vols., 12 discs, $17.70.

LEONCAVALLO: Prologue (Pagliacci); PONCHIELLI: Barcarola (Gioconda). Leonard Warren (bar.) with Victor Orch. dir. Weissmann and Morel. Victor 11-9790, $1.

MOZART: Non So Piu; Deh, Vieni (Figaro); Martern Aller Arten (Seraglio). Eleanor Steber (sop.) with Victor Orch. dir. Morel. Victor DM-1157, 2 discs, $3.

MOZART: Madamina, Il Catologo (Don Giovanni). Joel Berglund (bar.) with orch. dir. Leo Blech. Victor 10-inch disc 10-1346, 75c.

ONWARD CHRISTIAN SOLDIERS—Marches and Hymns by the Star Lake Band and Chorus. Solos by Irene Watson (con.). Bibletone set Y, 4 10-inch discs, $3.75.

OPERATIC DUETS—PUCCINI: In Un Coupé? (Boheme); VERDI: Solenne In Quest' Ora (Forza del Destino); Invano, Alvaro (Don Carlos). Jan Peerce (tenor) and Leonard Warren (bar.) with Victor Orch. dir. Morel. Victor DM-1156, 2 discs, $3.

PUCCINI: In Quelle Trine Morbide (Manon Lescaut); MASSENET: Mort de Thais (Thais). Dorothy Kirsten (sop.), with Robert Merrill (in the Thais duet) and Victor Orch. dir. Morel and Weissmann. Victor 11-9792, $1.

VERDI: Di Provenza Al Mar (Traviata); BIZET: Toreador Song (Carmen). Robert Merrill (bar.) with Victor Orch. dir. Morel and Leinsdorf. Victor 11-9794, $1.

WAGNER: Weiche, Wotan (Rheingold); PONCHIELLI: Voce di Donna (Gioconda). Blanche Thebom (mezzo) with Victor Orch. dir. Weissmann. Victor 11-9795, $1.

WAGNER: Am Stillen Herd; Preislied (Meistersinger). Set Svanholm (tenor) with Victor Orch. dir. Weissmann. Victor 11-9791, $1.

Heritage Series

DONIZETTI: A Tanto Amor (Favorita); FLOTOW: Il Mio Lionello (Martha). Mattia Battistini (bar.) with orch. Both recorded 1907. Victor 15-1010, $2.50.

MEYERBEER: Noble Signors (Hugenots); SCHUBERT: Die Allmacht. Louise Homer (con.). Recorded 1905 and 1909. Victor 15-1011, $2.50.

DONIZETTI: Brindisi (Lucrezia Borgia); ARDITI: Leggiero Invisibile. Ernestine Schumann-Heink (con.). Recorded 1906 and 1907. Victor 15-1012, $2.50.

GOUNOD: Ah! Leve-toi Soleil (Romeo et Juliette); BIZET: Flower Song (Carmen). Charles Dalmores (tenor). Both recorded 1912. Victor 15-1013, $2.50.

PUCCINI: Un Bel Di (Butterfly); PONCHIELLI: Suicidio (Gioconda). Emmy Destinn (sop.). Recorded 1908 and 1914. Victor 15-1014, $2.50.

The only available recording of the Berlioz Romeo and Juliet music has just been released by Victor, which thought enough of Toscanini's interpretation to press it on vinylite in addition to regular material. The Queen Mab Scherzo is not present; it was held up by production difficulties, but Victor announces that it will be made available on a single disc. Toscanini, it will be remembered, devoted two hour-long broadcasts last season to this work, which is otherwise relatively unfamiliar. Record collectors should acquaint themselves with the contents of this album; it is all fine music, especially the long Love Scene. The recording is magnificent.

When Ravel's Valses Nobles et Sentimentales received their first performance, it was at a concert at which none of the audience knew the names of the respective composers; the music was all played anonymously. Few people guessed the authorship of the Valses, though today, naturally, we wonder how they could have missed. In many respects they are the quintessence of Ravel, containing many of his stylistic traits. The Daphnis and Chloe Suite No. 1 has been overshadowed by its more popular sister, the Second Suite, but contains enough in the way of colorful orchestration and big climaxes to make it equally intriguing. Both are well played by Monteux and the San Francisco Orchestra, which rapidly is becoming one of the country's leading exponents of French music.

Two symphonies feature the month's lists. Paul Kletzki, who conducts Tchaikovsky's Fifth, is unknown in America except through some recent recordings. This set marks his entry into the Columbia catalogue. On the basis of his work in the Tchaikovsky, he is an energetic, well-schooled musician who can evoke a sympathetic response from an orchestra. There is a good quota of fire in his interpretation, but at the same time does not exaggerate. This is a direct, forceful reading, one ranking with the Koussevitzky and Beecham versions. The Koussevitzky set of Haydn's Surprise Symphony is a welcome addition, since the Barlow set was not too satisfactory and the only other recording—by Koussevitzky himself—was virtually obsolete. Here we get the well-oiled Boston machinery functioning precisely; and if the interpretation sounds somewhat distended—well, it's a big machine.

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Chamber and Piano

Mozart's Clarinet Quintet (K. 581) is one of the British-made recordings that Columbia recently has been releasing. The Philharmonia Quartet is an excellent ensemble; people who have heard them maintain that they play as well as any contemporary group. In this set they do much to uphold that opinion. Barring a tempo that sounds too slow in the minuet movement (though the heartrending first trio is taken just right), the playing is highly finished. Of Mr. Kell's playing, little need be said. In previous recordings (especially the Brahms Clarinet Quintet) he has proved himself an extraordinary instrumentalist, and his playing here is a model of what it should be. And need one say that the music is Mozart at his loveliest?

Now that Rubinstein has re-recorded the Tchaikovsky Piano Concerto in B flat minor, the 1941 Horowitz-Toscanini interpretation will probably be superseded. Which is just as well, for whatever their many virtues, Tchaikovsky was not one of them. Thus the new set takes its place as the best domestic recording, though old collectors should not trade in the Rubinstein-Barbirolli album for it. Despite the inadequacies in recording, it was for many years the standard, and had points of balance and mellowness that the new one does not match. Rubinstein and Mitropoulos, however, join to give a virtuosic reading which answers most of the concerto's needs.

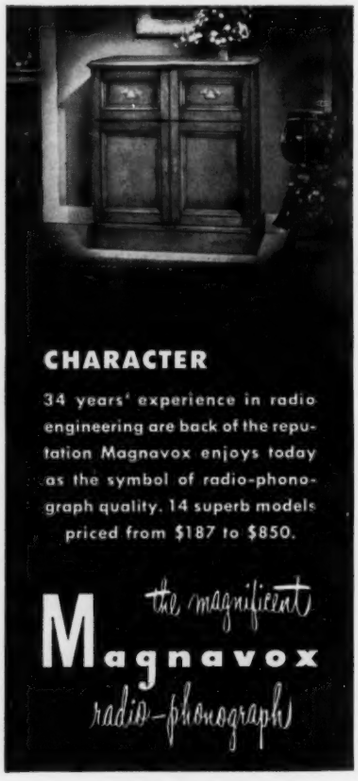
Neither the Chopin sonata played by Casadesus nor the Appassionata by Serkin is a wholly successful recording. Both are hampered by high surfaces and inferior reproduction. Nor does Casadesus show the fire and romantic color that Rubinstein offered in his recent exposition of the work. Serkin's reading tends toward pedanticism, though within its lights it is consistent. There is more satisfactory piano playing in the Schmitz album of Debussy preludes. Though harder and less colorful in approach than the majority of Debussy specialists, the Schmitz playing has strength and individuality.

Complete B Minor Mass

Victor's recording of the B minor Mass by Bach is one of their most successful attempts at choral reproduction. The highs do not shatter, there is no excess reverberation, and one notices a spaciousness rarely encountered. Shaw's direction has much in its favor: fluidity, good balance, direct conception. One does not get the overpowering effect of the concert hall; and in sections like the Sanctus it is missed. Better good proportion, however, than vulgarity. The soloists are competent, and some excellent instrumentalists take the violin, oboe and trumpet solos. This great score should be the nucleus of all collections.

Humperdinck's Hansel and Gretel, sung in English at the Metropolitan Opera House, is one of the most popular of operas. Thus it is not surprising that Columbia should have chosen it as their first complete opera recording (especially since most of the cast already had Columbia contracts). The album has turned out superbly; evidently the Metropolitan acoustics are first-rate—as regards recording, in any case. As a performance, the set is a competent job. All of the singers enter into the spirit

(Continued on page 22)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BOSTON Novelties by the Symphony

By JULES WOLFFERS

BOSTON.—After opening the Boston Symphony Orchestra's season, Serge Koussevitzky was forced to cancel his conducting assignments for two weeks due to illness. This brought to the fore Richard Burgin, concertmaster and associate conductor, to direct the second and third programs of the longer subscription series. In his first appearance, Mr. Burgin gave able and competent readings of the William Schuman Symphony No. 3; the Strauss Don Juan; Ravel's Mother Goose; and the Fifth Symphony by Sibelius.

One has associated Mr. Burgin with musicianly qualities of high order, but to this was added, in the third program, a sure mastery and devotion which inspired the players to give every bit of skill and finesse at their disposal. The program itself was rich in interest—the first performance of Henry Cowell's Short Symphony; the initial hearing here of Hindemith's Symphony Serena; and the formal U. S. debut of the French violinist, Ginette Neveu, in the Brahms Concerto.

Ginette Neveu Soloist

Miss Neveu's performance created a furore. Playing with artistry and brilliance she demonstrated that she belongs with the elect in the violin world. If the soloist has certain rather disconcerting platform mannerisms, one grants her that and anything else. She is almost above criticism and can hold her own with any violinist regardless of sex.

Mr. Cowell's new work is in four movements—Hymn, Ballad, Dance and Fuguing Tune. Clearly discernible were those qualities which have brought the composer an increasing audience. There are moments of vigor and strength; and the work also has its tender sections to beguile the listener into grateful acceptance.

As in some of his other works, Cowell has found melodic material in early Americana for his fourth essay in symphonic form. Three contrasting hymn-like tunes, presented and extended in the first movement, form the basis for the whole work. The second movement has the flavor of a narrative ballad; the third is a typical Cowellian Irish Jig with American flavor. In the finale, the plain, square polyphonic vigor of the Fuguing tune is retained while the melodic material reaches its fullest development. "Short Symphony" is unpretentious, as its name implies, but it is at the same time lucid and charming.

Hindemith's Symphony Serena

Nor was the Hindemith at all difficult hearing. Also in four movements, the work is full of novel and interesting effects, as in the third movement, Colloquy, where the strings divide in two sections to converse with each other and with solo violin and viola backstage plus added solo commentary from the principals on the platform. The second movement is an exciting paraphrase on Geschwindmarsch by Beethoven. These movements, together with the moderately fast opening, and the Finale, marked "Gay," do indeed add up to a work full of felicity and serenity. This masterful music is so accommodating, so ingratiating, that it is easy to lose sight of the superb craftsmanship which fashioned it and which shows itself, on close examination, in every section, in every measure. This is music for the future as well as the present; nor will the present need to apologize to the future.

On the Recital Rounds

This has been a fortnight of violinists. A few days prior to Miss Neveu's debut, Fritz Kreisler opened the Aaron Richmond "Celebrity Series" at Symphony Hall before a large and devoted audience. While there is at present more of a sentimental than musical interest in the eminent violinist's appearances, enough remained of the old Kreisler to bring back nostalgic memories of past magnificence. Carl Lamson was the sympathetic accompanist.

At Jordan Hall, a large and enthusiastic audience heard Giorgio Ciompi present a well-balanced list of The Vivaldi D major, Bach Chaconne, Fauré Sonata in A, and shorter pieces. Erich Itor-Kahn was the excellent and musicianly accompanist. Mr. Ciompi is a fine violinist with clean technique and refined taste. There is a tendency to strain the tone with some indication of choppiness in phrasing. But these were not enough, however, to affect seriously the level of performance.

Brass Choir in Program

A program off the beaten track was a concert for brass given by the Boston University Brass Choir, Robert D. King, conductor, in which considerable enterprise was shown in choice of music. The old masters, Pezel, Kessel, Reiche, Purcell, Holborne and Gabrieli, took up the first half, with Glazounov, Willson Osborne, Rowland Leach and George McKay for modern contrast. Mr. Osborne was present to hear the first performance of his Two Pieces for Brass Instruments, solid and well-sounding works. The whole program was well-played and authentic.

H. WALTER HATCHEK,
who as piano soloist, accompanist and arranger for the National Male Quartet, opened his second transcontinental tour with the group on Nov. 12 in Hackensack, N. J. (Photo by James Abresch.)

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Irene Starikoff, pianist and teacher, has become a faculty member of the National Guild of Piano Teachers.

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NEW PUBLICATIONS

Book by O'Connell Tells Contacts with Great

THE OTHER SIDE OF THE RECORD, by Charles O'Connell. Alfred A. Knopf, N. Y. $3.50.

As long-time RCA Victor executive, Charles O'Connell had personal relationships with many of the world's greatest musicians. No longer associated with that company, he has written this book which gives his impressions of many of them. In order, he writes about Moore, Pons, Iturbi, Ormandy, Melchior, Toscanini, Flagstad, Rachmaninoff, Fiedler, Traubel, Heifetz, Monteux, Rubinstein, Koussevitzky, Stokowski and several organists.

None of the reading is dull. O'Connell apparently is a man of heroic likes and dislikes. When he likes anybody, he is lavish with praise; and men like Monteux, Ormandy and Stokowski should be flattered when they read O'Connell's estimate about them. And when O'Connell dislikes, the fur flies fluently. He doesn't like Toscanini, for instance, and has some things to say which will send the hero-worshipping clan into hysterics. On the whole, though, O'Connell's critical remarks about most of the various artists are well considered, and a few of the chapters do not pull any punches. It might be added that O'Connell's own personality figures prominently in the book—figures to such an extent that pronounced bias often is evident. How much to take at face value, the reader will have to figure out for himself.

Beethoven's Quartets Analyzed by Mason

THE QUARTETS OF *BEETHOVEN*, by Daniel Gregory Mason. Oxford University Press, N. Y. $4.75.

Like the author's The Chamber Music of Brahms, this comparable volume on Beethoven's sixteen quartets and the great fugue is a labor of love. Mr. Mason makes exhaustive harmonic and structural analyses of each of the sixteen, discussing them first from the point of view of an appreciater and then of a musician. Beethoven's development is traced from apprenticeship through the glories of Op. 59 and the profundities of Op. 131. A knowledge of score-reading and the essentials of harmony would aid the reader, but even so the writing is so contagious in its enthusiasm that the non-technical minded music lover can benefit. There are some musical examples and also some illustrations from the sketchbooks; there should have been more.

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FREISCHUETZ OVERTURE, by C. M. von Weber. Edward B. Marks Music Corp., N. Y. $1.50.

This full score of the Weber Overture is printed in large enough type to make it a conductor's score. A foreword states that this edition has been revised using the first edition as a basis. There is a brief form analysis, and a detailed conducting analysis by Max Rudolf, a Metropolitan Opera conductor.

For Clarinet, Saxophone or Bassoon with Piano

ALBUM LEAF, by Luther Trowbridge. Composers Press, Inc., N. Y. 95 cents.

Trowbridge has written a prevailingly quiet work, reminiscent in style of Schumann's children's pieces. The solo instrument has pronounced melodic figuration over a diatonically harmonized piano accompaniment, and affords a good study in breath control, phrasing and dynamics.

For Piano Solo

TOCCATA, and "CHORO" TORTURADO, by Camargo Guarnieri. Associated Music Publishers, Inc., N. Y. $1 each.

Dedicated to Guiomar Novaes, the Toccata is a difficult, fast-moving virtuosic piece. It is based largely on double notes—thirds, fourths and fifths—and has much pianistic color. Little Latin-American flavor is present, but the companion "Choro" Torturado is strongly Brazilian. The latter, also difficult to play, is an atmospheric work with biting harmonies and a strong melodic outline. Both works are excellent for recital purposes.

CAPRICCIO, On the Departure of a Beloved Brother, by J. S. Bach; edited by James Friskin. J. Fischer & Bro., N. Y. $1.

Only one actual attempt at programmed music has come from Bach's pen. This engaging specimen, occasioned by the departure of Bach's brother for Sweden, is charmingly naive. It is a favorite of concert pianists, fairly easy to play, and would be ideal for students prior to the Well Tempered Clavichord. The present edition is clearly printed, with much of the ornamentation (picked up in later manuscripts) omitted.

ESQUISSES, by Gustave Samazeuilh. Durand & Co., Elkan-Vogel sole U.S. agents, Philadelphia. $1.30.

Four short pieces make up this collection of sketches—Dedicace, Luciole, Serenade, and Souvenir. All are skilfully written for the piano, and there is enough melodic content and technical interest to fit them for a concert group. Debussy influences predominate, though the fast-moving Luciole is reminiscent of works like Chopin's A minor Etude (Op. 10, No. 2). The third piece is for left hand alone, and the last, something of an oddity, for right hand alone.

FIRST MOVEMENT OF SCHUMANN'S PIANO CONCERTO, transcribed by Percy Aldridge Grainger. G. Schirmer, Inc., N. Y. $1.25.

This is the most elaborate of Percy Grainger's transcriptions of favorite concertos. It is virtually the whole first movement of the Schumann, much of it in its original form, with the orchestral tuttis dubbed in for continuity. It takes about eight minutes to play, though two indicated cuts will bring it down to seven.

For Two Pianos

INTRODUCTION AND FUGUE, by R. Vaughan Williams. Oxford University Press, London. New York agents, Carl Fischer, Inc. $3.40.

Vaughan Williams has contributed a stately, dignified work to the two-piano repertoire. The Introduction is based on majestic chords moving in unexpected chordal formation. The Fugue makes its appearance shortly afterwards, but is dropped for another chordal statement. A lengthy development ensues, in which the harmonic and contrapuntal materials are deftly interwoven.

For Violin and Piano

SIX INTIMATE MOODS, by Gardner Read, Carl Fischer, Inc., N. Y. $1.

The intimate moods which are so objectively described by Gardner Read begin with Serious—a soaring melody over and arpeggiated bass. Then come Whimsical, in which the violin has short, rapid figures; Amorous, which is what one might expect; Coquettish, for violin solo alone; Wistful, again a long melody over a rocking accompaniment; and Hysterical, which leads violin and piano over a mad dash of tremolos and staccato runs.

AYRE FOR DANCING, by Hugo Norden. Arthur P. Schmidt Co., Boston. 50 cents.

This is a simple and agreeable sketch patterned after an old dance tune. A stately melody in ¾ meter is predominant. The solo part should offer few difficulties.

For Two Violins

SONATINE and DUO, by Darius Milhaud. Music Press, Inc., N. Y. $1 each.

Milhaud wrote the Sonatine in 1940 to while away a two-day trip on the train. It is in three short movements—Vif, Barcarolle and Rondo. The last movement has traces of French folk song; the other two have the surety and finesse characteristic of most pieces by the composer. The Duo was conceived at a dinner party at the Menuhins. According to the note in the edition, the first two movements took all of four minutes to compose. This, too, is in three short movements. Both works are ideal for intimate music making.

For Voice and Piano

SONG OF THE CAMEL DRIVER, by Julius Chajes. Bloch Publishing Co., N. Y. 60c.

This song, from the opera "Out of the Desert," has lyrics by Michael Atzmoni. The musical setting is strongly oriental but far superior to the conventional type of local color. Orchestration for the song is available.

O LOVELY WORLD, by Ernest Charles; LIFE ETERNAL, by Albert Hay Malotte. G. Schirmer, Inc., N. Y. 50c each.

The Charles song is arranged for high, medium or low voice; the Malotte for high or medium. Life Eternal is a typical Malotte song with a slow introduction building to a grandiose climax at the end. O Lovely World favors chromatic harmonies under a conventional melodic outline.

MIDNIGHT, by Donald Lee Moore. Theodore Presser Co,, Philadelphia. 50 cents.

In the key of E flat, this song's melodic outline is sung over an arpeggiated figure. Adelaide Van Wey, the contralto, is the author of the lyrics, an idea of which can be derived from the following: "With clouds the moon plays hide and seek, And trees like lace fringe the midnight sky—While here and there a star does peek. . . ."

NEW CHORAL MUSIC RECEIVED

SATB

BLOW THE MAN DOWN, by Roy Harris. A free improvisation on the sailor's ballad for four-part chorus of mixed voices with contralto and baritone solos, as well as symphonic orchestra. Orchestral accompaniment available on rental. HASTE THEE NYMPH (from Handel's L'Allegro), arranged by Carlton Martin and edited by John Finley Williamson. This is for double chorus of mixed voices with piano accompaniment. MARCHES OF PEACE, by Carl F. Mueller. To be sung *a cappella*, it is arranged for four-part (divided) chorus. EVENING PRAYER AND DREAM PANTOMIME (from Hansel and Gretel), by Humperdinck-Wilhousky. Arranged for performance with piano or orchestra. Carl Fischer, Inc., N. Y. 30c, 30c, 16c, and 16c, respectively.

SSATB

VALLEY, DEEP VALLEY, by Orlando di Lasso, edited by John Finley Williamson. For two antiphonal five-part choruses of mixed voices with piano accompaniment for rehearsal only, this early work is performed *a cappella*. Carl Fischer, Inc., N. Y. 18c.

SSAA

HOW SHOULD I LOVE?, by Richard Donovan. Set to an anonymous text, this is a pleasant addition to Music Press' contemporary choral series. Music Press, Inc., N. Y. 25c.

CHOPIN MEMENTO.

Maryla Jonas (left), Polish pianist, following her recital in Baton Rouge, La., on Oct. 21, was visited by Mrs. H. T. Nicolle, granddaughter of Jules Fontana, an intimate friend of Chopin. She showed the pianist her collection of Chopiniana, including a letter from the composer to Fontana authorizing him to dispose of Chopin's music to Schlesinger of Berlin for 4,000 francs. (In Paris today that sum will buy a lunch for two!)

TTBB

HANGTOWN GALS, arranged by Harley-Aschenbrenner. A folk-song of old California with piano accompaniment. THE ERIE, arranged by Harley-Aschenbrenner. This is the familiar folk-song of old New York. Carl Fischer, Inc., N. Y. 16c. each.

Unison

IF NOW YOU TRULY LOVE ME, by J. S. Bach. Edited, with English translation by Emily Daymond. Oxford University Press. Carl Fischer, Inc., N. Y. 32c.

Pickup Chatter

(*Continued from page* 20)

of the melodious, strongly Wagnerian score, and the conductor keeps things firmly together. It is to be hoped that all future operatic recordings turn out as well. No information has been given about the next on the schedule, but one hopes for a Louise, a Tales of Hoffmann, a Meistersinger or a Seraglio. None of the four is available in its entirety.

Operatic Records

Most of the other sets and single discs consist of operatic works. The Heritage Series, which has been reduced in price to $2.50, contains examples of some famous singers of yesteryear. The prize of the lot is Schumann-Heink's incredible pyrotechnics—some electrifying singing of second-rate music. Berglund's Madamina aria is stylistically impeccable and well recorded. The Steber album, also of Mozart arias, shows that this young lady is constantly developing as an artist; the Martern aria from Seraglio also shows that her vocal technique is something to be reckoned with.

Old-timers will like the Peerce-Warren collection of good, old-fashioned duets. They collaborate with spirit and a vocal power that hints at traces of aid from the recording engineers. Svanholm's disc of the two arias from Meistersinger is his first under a domestic label. It is doubtful whether a better Preislied has been made in the last decade. Merrill, Warren and Thebom contribute their usual full-throated vocalism; the latter's disc of Erda's music is impressive not only for the concrete results but for the potentialities of the singer. Nan Merriman seems a little miscast in the Donizetti aria; she has been heard to better advantage. Dorothy Kirsten, however, sings the Puccini aria as though she means it, and her work with Merrill in the Thais duet is as exciting as any operatic disc of this month. The two youngsters sing with finesse, clarity, and enthusiasm. They even make the faded strains of Thais come momentarily to life—a feat of resuscitation that few contemporary singers could manage.

R. K. S

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N. Y. Concerts

(Continued from page 19)

Eddie Katz in Violin Recital

Eddie Katz on Sunday evening, Oct. 19, gave a violin recital in which he emphatically displayed unusual technical prowess. Appearing not fully mature in all his readings, he succeeded, however, in towering in the Bruch Second Concerto in D minor. And the second movement of his Mozart Sonata No. 10 in B flat was a most subtle offering. A group of small pieces gave him ample opportunity to dazzle, Kroll's Banjo and Fiddle being perhaps done with keenest innate penetration. Arpad Sandor at the piano furnished superb backgrounds for the violinist's virtuosity. T. P.

Felicia Roon, Polish Pianist, Heard

Felicia Roon, Polish pianist, on Oct. 19 gave a varying effective account of her chosen numbers and technical ability Evidently an experienced performer with a high standard of musical intelligence, her work was for the most part cued to the mood nuance and form of the composition, splendidly sonorous or following the line with limpid tonal purity. At moments she over-played, losing mastery of the logical design. Miss Roon was at her best in the less demanding portions of the Brahms F minor Sonata and in the Scenes from Childhood, by Schumann. The remainder of the program listed Frescobaldi, Chopin, Ravel, Granados, with the pianist thoroughly at home in the contemporary music. M. C.

Scherman Leads Little Orchestra

The Little Orchestra and Thomas Scherman, its director and conductor, opened on Oct. 20 a series of eight concerts taking place in this hall and the Brooklyn Academy of Music which will be of major importance to musical life.

A sold-out Town Hall and an almost capacity audience in Brooklyn greeted the opening evening with enthusiasm. The novelty was David Diamond's Suite for Shakespeare's Romeo and Juliet, a work of imaginative power and intimacy. Never has Diamond written more inspired pages.

The other contemporary work was Shostakovich's Two Pieces for String orchestra, Op. 11, Prelude and Scherzo. Witty and inventive as they are, they belong to Shostakovich's First Symphony period. Of the classics Haydn's Sinfonie Concertante with the excellent Fredell Lack, (violinist, who also acts as concertmaster of the outfit), George Neikrug (cello), Bruno Labate (oboe) and David Manchester (bassoon), a too rarely-played work, and J. C. Bach's Sinfonia for Double Orchestra, Op. 18, No. 1, were excellently performed and most warmly received.

Soloist of the evening was Claudio Arrau, who lent his incomparable art to masterly interpretations of Weber's Concertstueck and Chopin's Andante Spianato and Polonaise Brillante for piano and orchestra. His unsurpassable playing and the orchestra's sensitive accompaniment made for happy perfection. D. B.

Wanda Paul, Pianist

Wanda Paul, pianist, in a New York debut recital on Tuesday afternoon, Oct. 21, opened her program with Mozart's Sonata in D and showed herself a pianist endowed with abundant technic, playing marked by a prodigious *elan*. Her Debussy Preludes were remarkably contrasted, and in Brahms' Paganini Variations she displayed convincing power, if a great deal of energy seemed misplaced. Her Chopin, however, was as poignant as could be desired. T. P.

Vera Franceschi Returns

After appearing as soloist with the Rome Orchestra and on tour in Europe, Vera Franceschi, 22-year-old American pianist, on Oct. 21 gave her first Town Hall recital in two years. Hers is a rather forthright and vigorous style, even stormy at moments, with no tendency to sentimentalize. She has a fine sense of sound, and some of her delicate playing was a delight to the ear. Her program opened with unusual music—five short sonatas by Cimarosa, of typical 18th century Italianate style, and the Sonata in B minor, op. 40, No. 2, by Clementi, whose works are being more prized nowadays for their content, and in this case revealing a large formal structure as well as virtuosic writing. Miss Franceschi's performance of Schumann's Phantasiestuecke was dramatic, at times moving, if her color palette was not as wide as these romantic works require for best translation. After the intermission came four Debussy Preludes and a Chopin group, which gave further evidence of an unfolding talent that is spirited and individual. The audience's reception was warm. R. M. K.

Melvin Ritter in Interesting Recital

Melvin Ritter, young violinist from Cleveland, on Oct. 22 made a New York debut that was outstanding in a week of excellent performances. Exceptionally gifted, imaginative and technically sure, the artist revealed aptitude for varied styles of composition, playing each with admirable requisites of tonal nuance and flexibility plus an intuitive sense of structural form. Listed were the Vitali-Auer Chaconne, Bruch's Concerto in D minor, the splendid Sonata in E flat major by Richard Strauss, and a group of less weighty numbers by Paganini-Hartman, Kroll and Szymanowski. Harry Kondars collaborated well at the piano. M. C.

Tureck Opens Bach Cycle

The Bach recital which opened Rosalyn Tureck's series of three on Oct. 22 was a distinguished one. For the first program Miss Tureck chose the Goldberg Variations, a monumental work whose performance occupied the entire concert. It was so successfully presented that when encores were in order Miss Tureck repeated several variations, to the evident pleasure of her demonstrative audience. The pianist, who has been known for her clarity and detail, has added fresh vigor and charm to her impressive technique and artistic reserve.

On Oct. 29, in the second event, she gave continued assurance of her gifted Bach interpretation in the Aria and Ten Variations in the Italian Style; Fantasie in C minor; three Preludes and Fugues; English Suite in D minor; four Chorales, and the Italian Concerto. L. J. G.

Anahid Ajemian, Naumburg Winner, Heard

Anahid Ajemian, violinist, Naumburg prizewinner of 1946, gave her second Town Hall concert on Oct. 23 before a large audience. Playing music new to New York audiences, Miss Ajemian gave excellent account of her violinistic prowess in pieces by Webern, Satie, John Cage, Riegger and Hovhaness. Miss Ajemian achieved merited plaudits by her splendid performance of Bach's E major Sonata and her playing of William Walton's Concerto and Saint-Saens' Rondo Capriccioso. Her crisp technique plus authority gave her hearers a rewarding evening. L. J. G.

Conrad Thibault in Varied Song Recital

Conrad Thibault, who was assisted at the piano sensitively by Alderson Mowbray in his Oct. 24 recital, is one of those singers who impress their audience in the first place with their interpretative artistry. He knows well how to sing old Spanish songs, such as those arranged by Joaquin Nin or Fernando Obradors. His finesse and his exemplary feeling for the word made him also an ideal interpreter of the songs from the Italian Lieder cycle by Hugo Wolf, whose Und willst du deinen Liebsten sterben sehen stood out for the impressive simplicity which distinguished the reading. The same attributes were bestowed upon a group of French songs by Franck, Debussy and Poulenc. But the climax of the evening came when Mr. Thibault embarked on his group of American songs, two by Sacco and three by Bowles based on texts by Tennessee Williams, gems of their kind and given a loving interpretation. H. W. L.

Enrique Ruiz Sings

Enrique Ruiz, tenor, on Saturday evening, Oct. 25, gave a recital of con-

(Continued on page 24)

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N. Y. Concerts

(*Continued from page* 23)

siderable personal charm. His voice, though it can be robust on occasion, is rather of the finer variety, the falsetto being at times resorted to, his *sotto voce* singing being so tenuous as to call for the stretching of ears; but the effort is worth while, his tones being so pellucid. Cadenzas, and even trills, came forth in pearly hues. Helen Steele, at the piano, cooperated superbly in making the most of the special gifts of this singularly attractive and courtly-mannered recitalist. T. P.

Claudette Sorel in Piano Program

The 15-year-old pianist, Claudette Sorel, making not her debut (she was introduced four years ago) but her second Town Hall appearance, played on Saturday afternoon, Oct. 25. Miss Sorel demonstrated the consistent development of an impressive musical gift. In a program comprising the Bach Toccata in E minor, a Mozart Sonata, Hindemith's Fugues Nos. 11 and 12, the Prokofieff Sonata, No. 7, Op. 83, two Mendelssohn Etudes, Liszt's Sonetto del Petrarca No. 123 and Chopin numbers, she showed secure, flowing and limpid technic and interpretative ability which, not seeking to probe depths beyond her present capacity, had balance, taste and appreciation of the composers' intent. D. B.

Nota Camberos, Greek Soprano

Nota Camberos, Greek soprano, appeared on Oct. 26. She sang arias by Stradella, Durante, Marcello and songs by Schubert, Wagner and Wolf. Verdi was represented with the Ave Maria from Otello and Pace pace, mio Dio, from Forza del Destino. The second part consisted of songs in English by Niles, Thompson, Watts and Quilter and an interesting group of Greek folksongs, melodic and at times suggesting music from the Far East.

Miss Camberos possesses a voice of range and lyric beauty, with versatility and understanding of interpretation. Paul Meyer at the piano gave good support. L. T.

Salvador Ley and Hilda Morse

Salvador Ley, pianist, and Hilda Morse, soprano, presented a joint program on Oct. 26, assisted by the Shoremount Singers under Anna Shoremount, in the Debut and Encore series. Mr. Ley played works of Bach-Busoni, Schubert, Chopin, Halffter and Solares, displaying good technique but somewhat lacking in inner feeling. Most of the playing was fortissimo with little shading. He was at his best in Study in Form of March, dedicated to him by his fellow Guatemalan, Solares.

Miss Morse sang numbers by DeLaserna, Esteve, Wolf, Mozart, Poldow, Debussy and others with a voice of real promise and attractive stage presence. The program closed with the soprano singing an aria from Glinka's Russlan and Ludmilla, assisted by the able Shoremount Singers. Mr. Ley played the first New York performance of Glinka's Polonaise, Life for the Czar, with a delightful choral arrangement. Leo Taubman was accompanist for Miss Morse and Emma Blake Rivas for the Shoremount Singers. L. T.

Abba Bogin, Naumburg Winner, in Recital

Abba Bogin, Naumburg prize-winning pianist, gave a recital on Oct. 27 before a large audience. Mr. Bogin displayed mastery in Bach's Choral Prelude arranged by Busoni. In Beethoven's Sonata Op. 81a he attained heights of pianism and in Schubert's A minor Sonata his musicianship shone with crystal clearness with no details hidden or nuances overlooked. L. J. G.

Vera Appleton and Michael Field in Dello Joio Novelty

A delightful evening of duo-pianism was given by Vera Appleton and Michael Field on Oct. 27. The daring artists also have the merit not to avoid the playing of controversial contemporary music, for their featured offerings comprised Stravinsky's Concerto per due piano-forte soli and the first performance of Norman Dello Joio's Duo Concertante.

The second movement of his Duo Concertante has a heartwarming lyricism which enhances its effectiveness. The first has dramatic drive, while the closing Con Legerezze e presto is a perpetuum mobile of great brilliancy. The composer bowed from his box.

As the second group of their imaginatively devised program, the artists played on one piano, four hands, Mozart's enchanting and inventive Theme and Variations in G major and Schubert's Marche Caracteristique. The program closed with a brilliant traversal of Saint-Saens' Variations on a Theme of Beethoven, but the insistent enthusiastic acclaim of the large audience brought numerous encores. H. W. L.

Vladimir Drozdoff, pianist, was heard in Town Hall (afternoon), on Oct. 29, playing his own compositions and works of Chopin, Scriabin, Wagner-Liszt.

Chinese Basso Bows

Yi-Kwei Sze, a Chinese basso, made his debut under the sponsorship of The China Society of America, on Oct. 30. Accompanied by his wife, Nancy Lee Sze, he sang a program consisting of pieces by Handel, Schubert, Schumann, Brahms (the Vier Ernste Gesaenge), an American group, and four Chinese songs. Mr. Sze has, basically, a fine voice of flexibility and wide range. It is predominantly lyric, however, and the singer did not gauge his capabilities too well when he attempted the Brahms songs. In Handel's Te Deum the results were more flattering, for there Mr. Sze demonstrated a wide range of color together with fine breath control. The Chinese songs also found him at his best. They were sung for the first time in America, and showed the ministrations of an arranger familiar with the Western idiom. R. K.

Devy Erlih in Debut

Devy Erlih, 18-year-old French violinist, has an agreeable violin tone when it is at its best, as often on Oct. 31.

Young Mr. Erlih is a sensitive artist. His rendition of Debussy's Sonata in G and the *esprit* and charm with which he played Delvincout's Danceries spoke for that. He would have been even more at ease if his accompanist, Philip Fradkin, had been of kindred artistry.

The opening Brahms Sonata in D minor, Op. 108, was most successful in the singing Adagio movement. In two of his own transcriptions from Bartok's Mikrokosmos, Mr. Erlih proved his virtuosity as he also did in Ravel's Tzigane. He was greatly applauded and had to play many encores. Here is a young performer whose work holds a great deal of promise. H. W. L.

Friskin Rearranges "Well Tempered Clavichord"

James Friskin, on Saturday afternoon, Nov. 1, gave a monumental piano recital, his program consisting of the First Book of the Bach Well-Tempered Clavier. These 24 Preludes and Fugues were not presented in the original order of tonality progression but with their sequence rearranged in three groups, so as to impart to them a more dramatic (if the word be not too gross) and less mechanical climactic effect. His playing, as in former years, provided a prodigious achievement of scholarship, memory and taste, intensely appreciated by the large gathering that heard him, many avidly following him from scores. The acclaim that went to this recitalist was merited tribute. T. P.

New Friends Launch 12th Season

The New Friends of Music opened their 12th annual series on Nov. 2 at 5:30 with a recital which presented the Griller Quartet in Beethoven's String Quartet, Op. 59, No. 3 and, together with the New York City Symphony Quartet, Mendelssohn's Octet for Strings, Op. 20. Between these two works, Alexander Schneider, violin, Milton Katims, viola, and Benar Heifetz, cello, were heard in Hindemith's String Trio No. 2 (1933).

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cert was Mendelssohn's masterpiece, both as to the work itself and its execution. The two combined quartet ensembles made the piece sound in all its lightness, delicacy, and fairy-like atmosphere. Beethoven's Op. 59, No. 3, came off less effectively. H. W. L.

Carol Brice Impresses

Carol Brice's contralto voice is one of the most sumptuous and most eloquent instruments of its kind to be heard on our concert stages nowadays. And when after the intermission at her Nov. 2 recital she presented songs in English in which her feeling for her native tongue supplemented her musical imagination, she achieved results of stunning impressiveness. Two new songs, the very moving Rain on Rahoon by Vladimir Padwa and Flaming Tulips by Alexius Bass (the latter took a bow from his box) were especially gratifying, as were Vaughan Williams' Bright Is the Ring of Words, and the ensuing group of Spirituals. Her first number was a group of songs by Purcell and John Bartlet during which she seemed to struggle for vocal flexibility. Brahms' Vier Ernste Gesaenge were presented impressively, two last ones gaining in warmth and meaning. A group of French songs by Chabrier, Moret, Hahn and Duparc showed Miss Brice well acquainted with their stylistic requirements. Jonathan Brice was an excellent accompanist. H. W. L.

Francine Falkon Introduced

A debut recital of distinction was given on Nov. 2 by Francine Falkon, who won the State Award in the National Federation of Music Clubs Young Artists Contest last spring. Miss Falkon revealed all those assets of talent, musicianship and intuitive sense of presentation that cause a vocalist to arouse audience enthusiasm. Her voice is a true contralto, long-ranged and even in scale. It has a lovely texture and, while not yet as flexible in rapidly moving passages as might be desired, seemed easily produced, expressive, colorful with virtually unlimited potentials of brilliance and scope.

The young singer found perhaps her happiest *métier* in the sombre romanticism of the Brahms and Wolf lieder. Other notably well-sung numbers were the Bach airs in her opening group, Qui sedes, from the Mass in B minor, and Komm, süsser Tod; also the gentle Christmas Carol and Cradle Song by Bax and Rhea Silberta's delightful You Shall Have Your Red Rose. The remainder of the list included compositions with a folk trend by Berg, De Falla, Sadero, Golestan and Boatner. Brooks Smith was the accompanist. M. C.

Carnegie Recital Hall

Chamber Music Concertante in Rewarding List

The Chamber Music Concertante; Christine Nazzi, flute, Michael Nazzi, oboe and English horn, Raymond Sabinsky, viola, Nathan Stutch, cello, Hellmut Baerwald, piano, on Oct. 24 offered a program of Baroque music interspersed with two contemporary works and earned a well deserved success.

This concert presented by musicians who are experts in their own field, became one of the very enjoyable musical events of the season. Couperin's L'Apothéose de Corelli, Mozart's Adagio and Rondo (K. 617), Bach's Concerto from Cantata No. 152, Leonardo Vinci's Sonata in D major, the Duo Sonata in G minor by Boismortier, Telemann's Trio in C minor made up the bulk of the program, in which Saint-Saens' Sonata, op. 166, and Roussel's Trio, op. 40, were the modern works. H. K.

I See That

Samuel Antek has been appointed to the post of conductor and musical director of the New Jersey Symphony, according to announcement by F. Stark Newberry, president. He will make his debut with the orchestra at the opening concert of the season, Nov. 17.

Donald Dame, tenor of opera and radio, began his concert season with a recital at Goldsboro, N. C.

René Le Roy, flutist, and Simone Rivoire were married recently in Paris.

Werner Singer is now touring the country as accompanist to Kenneth Spencer, basso, and on Nov. 30 will appear with him at Carnegie Hall in New York.

Olga Samaroff Stokowski gave a reception in honor of Claudette Sorel, pianist, after the latter's Town Hall concert on Oct. 25.

Alexander Sved, leading baritone of the Metropolitan Opera, sang Scarpia in Tosca on Nov. 6 and 8 in New Orleans under Walter Herbert. On Nov. 28 and 30 he is soloist with the Detroit Symphony under Karl Krueger, presenting three Italian classical songs and Wotan's Farewell from Die Walküre.

The annual five pairs of chamber music concerts sponsored by the Honolulu Symphony Society and presented by the concertmaster Konrad Liebrecht and his first chair players begin Nov. 30.

Milli Adoli, soprano, sings the title role in Madame Butterfly on Nov. 15 at the Brooklyn Academy of Music.

Angel Reyes, violinist, Jacques de Menasce, composer and pianist, and Donald Dame, tenor, were soloists in the concert sponsored by The Bohemians at the Harvard Club on Nov. 3.

Eddy Manson, who originally started his musical career as a clarinetist, gave the first complete harmonica recital in Brooklyn at the Institute of Arts and Sciences on Nov. 8. A feature of the program was the first performance of Milhaud's Suite for Harmonica and Piano. Margery Welles accompanied.

Carlos Chavez, first of the guest conductors who will direct the Houston Symphony during 1947-48, arrived in Houston late last month to begin rehearsals. On Oct. 30 Mr. Chavez gave a lecture at the Houston Museum of Fine Arts on Music, Its Creative Sources. Nov. 4 he also directed the orchestra in a concert at the University of Texas.

The Bach Aria Group will present a series of four concerts devoted to the music of Johann Sebastian Bach at Carnegie Recital Hall on Jan. 27, Feb. 20, March 12 and 30.

Frances Yeend sang the three soprano roles in The Tales of Hoffmann—Antonia, Giulietta and Olympia—in a single performance with the New Orleans Opera last month.

Schroeder and Gunther have recently appointed John E. Delaney as sales manager for the wholesale department.

Luigi Dell'Orefice, artistic and music director of the Lyric Grand Opera, on Oct. 13, presented prominent artists in operatic excerpts at the Metropolitan Opera House. Passages from Vespri Siciliani, Trovatore, Rigoletto, Boheme, Traviata and Gioconda were given. Singers included Hilde Reggiani, Thomas Hayward, Ivan Petroff, Vivian Della Chiesa, Luigi Infantino, Giuseppe Valdengo, Fra Tognoli. The corps de ballet of the Metropolitan Opera House participated, and Mr. Dell'Orefice and Laszlo Halasz conducted.

A World's Fair of Music will be held at Grand Central Palace, New York, on July 19 to 24, 1948. The theme will be to awaken interest in music either in the form of an outstanding performance, discovery of new instrument or via prize-winning musical works or compositions.

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IN SCHOOLS AND STUDIOS

Peabody Conservatory Names Scholarship Winners

BALTIMORE.—Reginald Stewart, director of the Peabody Conservatory of Music, has announced the winners of the conservatory scholarships for the current season. All scholarships are conferred primarily on the basis of talent and there were 63 contenders. Each of the following scholarships is for a period of three years: Alumni Piano Scholarship, Seymour Fink; Colston Piano Scholarship, David Gibson; Vocal School Music Scholarship, Helen Sorandes; Instrumental School Music Scholarship, Elizabeth Evans; Trumpet, Erich Traugott; Eaton Vocal Scholarship, Malcolm Bernstein; and the Tiffany Vocal Scholarship, Jeanne Bond. The new Piatigorsky Violoncello Scholarship awarded this year from the proceeds of the joint recital given last spring by Reginald Stewart and Gregor Piatigorsky, went to Marjorie Neal. In addition, Mr. Stewart announced the winners of the following one year scholarships: Violin, Louis Klainbaum; Bassoon, John B. Gutberlet; Double Bass, Vincent J. Jablonski; Oboe, Charles D. Lewis and Carolyn Eyeleshimer; Organ, Albert Fuller. A special scholarship in violin went to Bertine Corimby.

In a recent short wave broadcast beamed to the U.S.S.R., Nicholas Nabokov, composer and member of the faculty, discussed music as a force for good will among nations.

San Francisco Institute Opens New Building

The Music and Arts Institute of San Francisco held a gala concert on Oct. 20 to mark the official opening of their new college building. The concert introduced Dolores and Betty Schembri, duo pianists, and Joan Transgrud, soprano, to San Francisco audiences.

Minneapolis College Orchestra Opens Series

MINNEAPOLIS.—The Minneapolis College of Music Orchestra under William Muelbe gave the first of a series of concerts on Nov. 4 in the College Auditorium. Soloists were Ruth Havlik, pianist; Richard Prosser and Robert Feit, violinists; Paul Thomas, cellist; Mae Detert, soprano, and Larry Day, baritone.

The second orchestral concert will be given on Dec. 7. Suzanne Cargill, French pianist, and Henriette de Constant, assistant first cellist of the Minneapolis Symphony, will be soloists. Both are members of the college faculty. On Nov. 25 Mme. Cargill and Mme. de Constant will give a joint recital. The College Choir under Peter D. Tkach presents an all-Brahms program on Dec. 2. The dramatic department under Ethel K. Chilstrom has scheduled Dec. 12 for the children's play, Beautiful Christmas.

Leschetizky Ass'n. Dinner Honors Paderewski Birthday

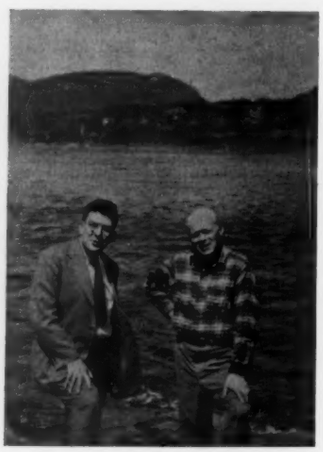
The Leschetizky Association of America held its annual Paderewski Birthday dinner on Nov. 6 at the Lotos Club. Benno Moisiewitch, arriving on tour from England, was guest of honor. Mrs. Walter Golde, president of the association, announces the second piano contest, to be held in March, 1948, the winner to be presented in April in a New York recital. Eleanor Spencer is chairman of the Contest Committee. Information and application blanks may be had from the L. A. A. secretary, Mrs. Miklos Suba, 69 Willow St., Brooklyn, N. Y.

May L. Etts in Raleigh And Wilmington, N. C.

May L. Etts, teacher of piano of Brooklyn and New York, was invited by the piano teachers of Raleigh and Wilmington, N. C., to give a three-day course, Fresh Perspectives for Piano Teachers, in each city. The Raleigh course was held from Nov. 3 through 5; Wilmington, Nov. 6 through 8. Miss Etts is an associate teacher of Guy Maier. She conducted classes in the Principles of Maier Technic at the Guy Maier Summer Classes last August at Virginia Intermont College, Bristol, Va., which were attended by over 200 piano teachers from 35 states.

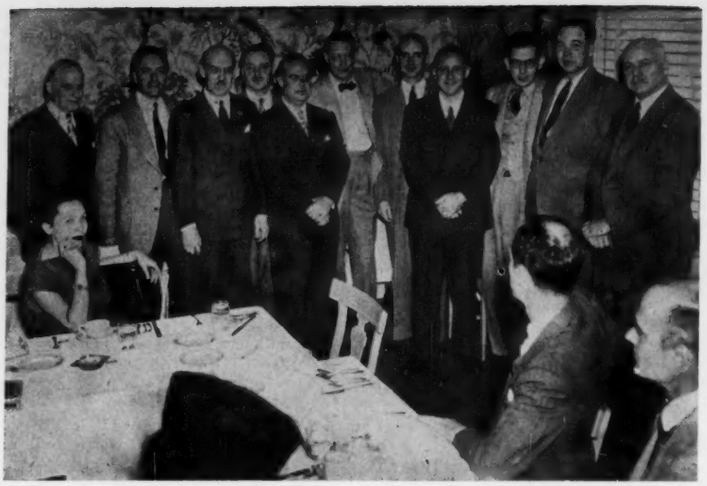
Mendelssohn Fete at Oberlin

OBERLIN, O.—The Oberlin Conservatory of Music presented a Mendelssohn Festival the afternoon and evening of Nov. 2. Taking part were the Conservatory Orchestra under Reber Johnson of the violin department, the Oberlin A Cappella Choir conducted by Arthur Poister of the organ department, and Harold Haugh, tenor, and David Moyer, pianist, both of the faculty.



AT "COVESIDE."

Richard McClanahan, pianist and teacher (right), at his country home in Southwest Harbor, Me., with Arthur Christmann, conductor and clarinet soloist.



COMPOSERS AT ANNUAL SYMPOSIUM OF AMERICAN ORCHESTRAL MUSIC held at the Eastman School of Music, University of Rochester, N. Y., Oct. 20 to 22. From the left, Ashley Vernon, Paul Beckhelm, Holon Matthews, Grant Fletcher, Carl Fuerstner, Dr. Howard Hanson, Gerald Keenan, Hanus Schimmerling, George List, Wilson Osborne, Walter Helfer. Inaugurated on May 1, 1926, the Eastman symposia, prior to the one just completed, had presented 1,000 individual American works, representing 399 composers. Details of the works performed this season were published in Musical Courier issue of Nov. 1.

Alberti Presents Musicales

Rose Lee Grace, mezzo-soprano, and Martin Larsen, tenor, on Nov. 24 will give fourth in a series of musicales being presented by Solon Alberti. This event will be held in the Hotel Ansonia, while the Park Avenue Christian Church is the scene of others. Those who have already appeared include LuCretia Ferre, William Gordon, Ruth Sitler, David Seegmiller, Ruthabel Rickham, Marvin McDonald. Programs to come include one on Dec. 14, with nine artists; Jan. 18, James Earl Wilborn, tenor, Barbara Glushak, soprano, Salvatore Gusmano, baritone (Hotel Ansonio); Jan. 26 program of original compositions and arrangements by Mr. Alberti, with 10 soloists and an ensemble (Hotel Ansonia).

Alfred Mirovitch Lists Program Of Master Classes

The 1947-48 series of master classes held by Alfred Mirovitch opened on Oct. 12 and continue on alternate Sunday nights, from 7:30 p.m., in his studios in Steinway Hall. The program for the next session is: Mozart—Concerto in C minor (K. 491), complete; Schumann—Carnaval, Op. 9; a short lecture by Alfred Mirovitch on the Technique of Tone and Color.

New Theatre Presents Italian Musical Film

The Cinema Dante, a new theatre at 39th St. and the Avenue of the Americas, opened on Oct. 30 with a screening of Lucia di Lammermoor. The Donizetti opera was adapted for the screen by Piero Balierini and Pier Guiseppe Franci. Produced by the Rome Opera Film Company, the musicians and chorus were from the Rome Opera Company. Singers taking the leading roles were Nelly Corradi, Afro Polis, Mario Filippeschi, Aldo Ferracuti, Italo Tajo, Loretta di Lelio and Adelio Zagonara. All were competent and well-schooled in the Italian tradition.

More exciting than the film was the new theatre. It has a seating capacity of 500, and wonderfully comfortable seats that can slide back automatically to get one's knees away from the aisle crawlers. The theater is under the management of the Cabedime Cine Corporation, which also operates the Cinema Verdi and releases Italian movie imports as Grandi Film Distributors. Forthcoming attractions for the house, which apparently is specializing in Italian-made movies on musical subjects, are a life of Mozart with Gino Cervi in the leading role and Tosca, with Imperio Argentina in the title role. Ferruccio Tagliavini sings the tenor solos.

R. K.

Rachmaninoff Fund Has "Special Award"

Vladimir Horowitz, president of the Rachmaninoff Fund, has announced the creation of a "special award" for the Fund's Second Piano Contest. The "special award," which is entirely independent of the previously announced prizes for the national winner in the fund's contest, consists of a Carnegie Hall recital sponsored by the fund and presented during the 1948-49 season.

All pianists named as regional winners or national finalists in the fund's regional auditions this fall will be eligible for the award in the national finals.

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